













JOURNAL OF PROCEEDINGS  
OF THE  
NINTH ANNUAL MEETING

OF THE  
Music Supervisors' National  
Conference

HELD AT  
  
LINCOLN, NEBRASKA  
MARCH 20-24  
1916

*(Copies of this and preceding volumes may be purchased at \$1.00 a copy  
from James McIlroy, Jr., Treasurer, McKeesport, Pa.)*

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# Constitution and By-Laws

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(Adopted at meeting held in Cincinnati, Ohio, May 6th, 1910.)

## ARTICLE I.—NAME

This organization shall be known as the Music Supervisors' National Conference.

## ARTICLE II.—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the public schools.

## ARTICLE III.—MEMBERSHIP

Sec. 1. Membership shall be Active, Associate, and Honorary.

Sec. 2. Any person actively interested in Public School music may become an active member of the Conference upon the payment of the prescribed dues.

Sec. 3. Any person not actively interested in Public School music may become an associate member upon the payment of the prescribed dues. Associate members shall have the privilege of attending all meetings, of taking part in discussions, but shall not have a vote nor receive a printed copy of the proceedings.

Sec. 4. Honorary members shall consist of persons of distinguished positions, or of unusual attainments who manifest a friendly interest in our work. The names of such persons shall be presented by an active member at the regular business meeting, and upon a majority vote of the Conference, shall be enrolled as honorary members.

## ARTICLE IV.—DUES

Sec. 1. The dues for active members shall be \$2.50 for the first year and \$1.50 annually thereafter. If the annual dues are not paid the membership shall elapse.

Sec. 2. The dues for associate membership shall be \$1.00 annually.

Sec. 3. There shall be no dues for honorary membership.

## ARTICLE V.—OFFICERS

Sec. 1. The officers of this Conference shall consist of a President, Vice-President, Secretary, Treasurer, and a Board of Directors.

Sec. 2. The Board of Directors shall consist of five members elected for the first time for terms of five, four, three, two and one year thereafter. The member whose term of office next expires shall be the chairman.

## ARTICLE VI.—ELECTIONS

These officers shall be nominated by a committee consisting of seven members appointed by the President. This Committee shall be appointed

at the second session of the annual meeting of the Conference. Said committee shall submit its report at the regular business meeting. A majority of all votes cast is required to elect.

#### ARTICLE VII.—DUTIES OF OFFICERS

Sec. 1. It shall be the duty of the President to arrange the program, to preside at all meetings, and to appoint committees.

Sec. 2. It shall be the duty of the Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. It shall be the duty of the Secretary to record the minutes of the meeting, to take full notes of the principal discussions, to secure copies of all papers read, to keep a list of all members and their addresses, and to prepare all such material for publication within ninety days.

Sec. 4. It shall be the duty of the Treasurer to receive and collect all dues, pay all bills authorized by the Chairman of the Board of Directors, report all receipts and disbursements at the annual meeting.

Sec. 5. It shall be the duty of the Board of Directors to attend to all printing, advertising, railway rates, local arrangements and all other business matters relating to the Conference and to determine the place of meeting guided by the recommendation of the Conference.

#### ARTICLE VIII.—MEETINGS

Meetings shall be held annually between the dates of February 15 and May 15, at the discretion of the Board of Directors. The regular business meeting of the Conference shall be held on the day next preceding the closing day of the Conference.

#### ARTICLE IX.—AMENDMENTS

Sec. 1. Amendments to the Constitution may be made at any regular business meeting of the Conference, provided written notice of such proposed amendment shall have been presented at the preceding regular annual business meeting.

Sec. 2. A two-thirds vote of the members of the Conference present and voting, shall be necessary for the adoption of such amendments.

## Calendar of Meetings

- 1907—Keokuk, Iowa. (Organized)  
Frances E. Clark, Chairman.  
P. C. Hayden, Secretary.
- 1909—Indianapolis, Indiana.  
P. C. Hayden, President.  
Stella R. Root, Secretary.
- 1910—Cincinnati, Ohio.  
E. L. Coburn, President.  
Stella R. Root, Secretary.
- 1911—Detroit, Michigan.  
E. B. Birge, President.  
Clyde E. Foster, Secretary.
- 1912—St. Louis, Missouri.  
Chas. A. Fullerton, President.  
M. Ethel Hudson, Secretary.
- 1913—Rochester, New York.  
Henrietta G. Baker, President.  
Helen Cook, Secretary.
- 1914—Minneapolis, Minnesota.  
Mrs. Elizabeth Casterton, President.  
Miss May E. Kimberly, Secretary.
- 1915—Pittsburgh, Pennsylvania.  
Arthur W. Mason, President.  
Chas. H. Miller, Secretary.
- 1916—Lincoln, Nebraska.  
Will Earhart, President.  
Agnes Benson, Secretary.
- 1917—Grand Rapids, Michigan.  
Peter W. Dykema, President.  
Julia E. Crane, Secretary.

## Officers

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### OFFICERS FOR 1915—1916.

*Meeting at Lincoln, Nebraska.*

*President*—MR. WILL EARHART, Pittsburgh, Pa.

*Vice-President*—MR. PETER W. DYKEMA, Madison, Wis.

*Secretary*—MISS AGNES BENSON, Chicago, Ill.

*Treasurer*—MR. JAMES MCILROY, McKeesport, Pa.

### BOARD OF DIRECTORS.

MR. CHAS. H. MILLER, Chairman, Lincoln, Neb.

MR. OSBOURNE MCCONATHY, Evanston, Ill.

MR. HOLLIS DANN, Ithaca, N. Y.

MISS ELSIE M. SHAW, St. Paul, Minn.

MISS ALICE C. INSKEEP, Cedar Rapids, Ia.

### OFFICERS FOR 1916—1917.

*President*—MR. PETER W. DYKEMA, Madison, Wis.

*Vice-President*—MR. CHAS. H. MILLER, Lincoln, Neb.

*Secretary*—MISS JULIA E. CRANE, Potsdam, N. Y.

*Treasurer*—MR. JAMES MCILROY, McKeesport, Pa.

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MISS ELSIE M. SHAW, St. Paul, Minn.

MR. KARL W. GEHRKENS, Oberlin, Ohio.

MISS ALICE C. INSKEEP, Cedar Rapids, Ia.

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

# Program Ninth Meeting Lincoln, Neb.

## MONDAY, MARCH 20.

- 8:30 A. M. Visiting Schools till 2:30 P. M. (Guides will be at trains and hotels.)  
3:30 P. M. Special Classes from visiting cities. (Banquet Hall, Lincoln Hotel.)  
5:00 P. M. Sub-rehearsal for Sopranos in preparation for Supervisors' Concert. Conducted by Mr. Tomlins.  
6:15 P. M. Informal supper groups.  
8:00 P. M. Concert by Orchestras and Bands of Lincoln Public Schools. (High School Auditorium.)  
9:00 P. M. Comic Opera by High Schools. (High School Auditorium.)

## TUESDAY, MARCH 21.

- 8:30 A. M. Visiting Violin Classes in Public Schools. (Bancroft School.)  
9:30 A. M. Classes from different grades, taught by Mr. Miller. (Bancroft School.)  
11:00 A. M. Classes taught by visiting supervisors, illustrating different methods of instruction. (Bancroft School.)  
12:45 Noon Sub-rehearsal for Altos. Mr. Tomlins.  
1:30 P. M. Formal opening of Conference.  
Address of Welcome—  
For the City, Mayor C. W. Bryan.  
For the Schools, F. M. Hunter, Superintendent.  
Response and President's Address—  
Will Earhart, Pittsburgh.  
2:15 P. M. Address: The Place of Music in a Scheme of General Democratic Education—by Dr. John W. Withers, Principal, Harris Teachers' College, St. Louis, Mo.  
3:45 P. M. Program by pupils of the Lincoln Elementary Schools. (City Auditorium.)  
5:00 P. M. Sub-rehearsal for Tenors and Basses. Mr. Tomlins.  
6:15 P. M. Informal Supper groups.  
8:00 P. M. The Contest of the Nations. Operetta with Dances, N. Clifford Page. By Pupils of the Junior High Schools of Lincoln. (City Auditorium.)



## WEDNESDAY, MARCH 22.

- 8:30 A. M. Visiting High School. Chapel program.
- 9:00 A. M. Visiting High School Classes in Musical Appreciation, Musical History, Harmony, Voice. Solos by students. (High School.)
- 11:30 A. M. Program by Professor Sydney Silber, piano, and Professor Carl Steckelberg, violin, of the School of Music of the University of Nebraska. (High School.)
- 1:30 P. M. In Banquet Hall, Lincoln Hotel, Discussion of school work seen.
- 2:15 P. M. Address: The Influence of Folk-Music on the Progress of Art, by Mr. Otto Kinkeldey, Chief of Music Department, Public Library, New York City.
- 3:30 P. M. Selection from "The Lady of Shalott" by the combined classes in Public School Music from the University School of Music and Wesleyan University.
- 4:00 P. M. Full rehearsal, for the program by the Conference on Thursday evening. Mr. Tomlins. (City Auditorium.)
- 6:15 P. M. Banquet and Round Table Discussion.
- 8:00 P. M. Grand opera by the High School students, Oliver Theatre.

## THURSDAY, MARCH 23.

- 9:30 A. M. Violin Solo: Prof. August Molzer.
- 9:40 A. M. Address: The Correlation of Artistic Instruction, Professor Paul H. Grummann, Director, School of Fine Arts, University of Nebraska.
- 10:30 A. M. Address: The Music Supervisor and Community Singing—A National Movement—by William L. Tomlins, Chicago, Ill.
- 11:30 A. M. Business Meeting.
- 12:30 Noon Informal luncheon groups.
- 2:30 P. M. Topic: How a Supervisor May Aid in Making His Community Musical. Introduction by Chairman, E. B. Gordon, Winfield, Kansas: The Value of Music as a Leisure Occupation. The Community Orchestra: Mr. John W. Beattie, Grand Rapids, Mich. The Organization and Development of Evening Choruses: Mr. Will Earhart, Pittsburgh, Pa. Informal Group Singing, Community Singing: Prof. P. W. Dykema, Madison, Wis. The Talking Machine as a Means of Musical Extension: Miss K. E. Strouse, Emporia, Kansas. An Experience in Community Singing: Mr. T. P. Giddings, Minneapolis, Minn.
- 4:30 P. M. Automobile Ride through Lincoln and the Surrounding Country.
- 6:15 P. M. Banquet and Round Table Discussion.

## FRIDAY, MARCH 24.

- 9:30 A. M. Topic and Discussion: The Teaching of Applied Music in Public Schools. Wm. Alfred White, Des Moines, Ia.; Miss Haywood, Lincoln, Neb.; and others.
- 10:45 A. M. Address: An Analysis of Methods and Practice of Teaching Public School Music, Walter Van Dyke Bingham, Professor of Psychology and Head of Department of Teacher Training, Carnegie Institute of Technology, Pittsburgh, Pa.
- 11:30 A. M. Business Meeting.
- 12:30 Noon Informal luncheon groups.
- 2:30 P. M. Topic and Discussion: Public Performance of Public School Music Work. Why? What? How? When Where? Irving W. Jones, University of Wisconsin, Madison.
- 8:00 P. M. (After close of Conference) Grand Opera, Bizet's Carmen. Complete stage performance, featuring Walter Wheatley, Louise Le Baron, and Louis Kreidler of the Century and Metropolitan Opera Companies.

## A Review of the Conference

ALICE C. INSKEEP, Cedar Rapids, Iowa.

The Music Supervisors' National Conference held at Lincoln, Neb., was informally opened March 20, 8:30 A. M., when (for so early a date) an unusually large delegation of supervisors started from Hotel Lincoln, on a visiting tour of the public schools. A detailed account of the work seen in the grades will not be attempted in this article but rather a general survey of its larger aspects. The following phases of musical activity (which in reality are the real test of a successful supervisor of music) were strikingly prominent in the work seen at Lincoln. The spirit of the work and the joy of the pupils in participation and the hearty co-operation of Superintendents, Supervisors and Teachers here should also be mentioned.

One of the most prominent features of school work was the efficiency of organization and proficiency in performance of the bands and orchestras. Splendid work is being accomplished along this line, as the concert on Monday evening by these organizations, attested.

The High School chorus and orchestra, presented in a very acceptable manner "The Trial by Jury" opera by Gilbert & Sullivan.

On Tuesday, A. M., demonstrations of the presentation of violin work were given by Prof. Carl Steckelberg, consisting primarily in the students playing a common tone, changing from one given interval to another, the discussion of the value of audible counting and the demonstration of different positions of the hand.

Classes were then taught by Mr. Miller, beginning with the combination of the A1st and B2nd Grade. The songs being first learned by rote, then by syllable, then visualized and later a known song used for independent application of syllable from the printed page.

Mr. Miller taught classes illustrating work from practically every grade.

Miss Inskeep next took a class of Fourth Grade children, using the Progressive Music Books, which were new to the children, demonstrating the value of interpretative rote singing and presentation of evenly divided beat.

Mr. Giddings demonstrated in a very simple and direct manner the correct method of voice testing and voice production with boys and girls from the Eighth Grade.

The formal opening of the conference occurred Tuesday afternoon, Mayor C. W. Bryan and Superintendent Hunter welcoming the visiting supervisors and President Will Earhart responding in behalf of the supervisors.

The program given by the elementary schools was delightful and the Contest of the Nations, an operetta and dances by N. Clifford Page, was thoroughly enjoyed.

The Wednesday evening session of the conference was devoted to hearing a presentation of the romantic opera, "The Bohemian Girl," as presented by the Lincoln high school chorus and orchestra, under the baton of C. H. Miller. It was given at the Oliver theater before an audience that entirely filled the lower floor and left but little vacant room in the upper part of the house. The visitors were out in force in the main auditorium, and made their presence felt not only by watching the production with much appreciation but by breaking out into songs and making other demonstrations between the acts. The conference had now settled down to business and the members were feeling entirely at home. The gathering had found itself and the members were enjoying themselves individually and collectively. Between the first and second acts of the opera when a big bouquet was sent down to Mr. Miller as a slight testimonial of the appreciation of the teachers the conference members applauded loudly and demanded a speech. Mr. Miller had no formal address to make but he expressed his thanks and added a few words on behalf of the people of the city, who had never entertained so appreciative and likable a body as the national conference of supervisors. The members responded by waving their programs and handkerchiefs and breaking out into the song that is now heard at almost every session:

"Lincoln will shine tonight,  
Lincoln will shine;  
When the sun goes down and the moon comes up  
Lincoln will shine."

They went over this until the house caught the rhythm, and then changed it to "Miller will shine tonight," until the leader could hardly hide his blushes.

The spirit of the West was most gloriously demonstrated by two cities, Beatrice and Omaha, Neb., bringing large choruses to the convention. This meant unbounded enthusiasm and a lot of hard work by supervisors and students, not only in rehearsal, but in financing such an undertaking. The Music Supervisors' National Conference feels indebted and wishes to extend its thanks for the privilege of hearing these choruses.

## CLASS INSTRUCTION ON THE VIOLIN

CARL F. STECKELBERG

Bancroft School, March 21, 1916, 8:45 A. M.

Before beginning the class in their demonstration work, I wish to make a few remarks so their work will be intelligible to you.

We too often lose sight of the fact that when teaching in class, or individually, that we are dealing with three memory types which are, namely: Auditory, Visual and Tactile, the Auditory being those things which we hear, the Visual, those things that we see, and the Tactile sense, those things we feel. The ability to play or the technic of playing, depends almost entirely upon the development of the tactile sense, as manifested in the hands, fingers and arms. This sense is the most inaccurate of the three, in its perception. It is positively unreliable except when assisted by sight. The only definite knowledge we can sense through the touch nerves is whether an article is hard or soft, rough or smooth.

On the violin, it is necessary to abnormally increase the perception of the fingers, hand and arm, to such a degree that they may assume all positions demanded of them, with perfect ease. We speak of this perception in the broader sense as muscular sensation. This sensation has its seat in the mind, and its only channel of ingress is through the fingers. It cannot be maturely thought in the mind; it must be fingered in.

The mind is capable of being conscious of but one thing at a time, consequently, in starting the violin, all the energy and interest should be bestowed upon the increase of the sensation of the finger position, their relation to each other and to opposite strings, and to the holding of the bow, etc.

Regarding the relation to opposite strings, I mean the ability to feel whether a note is directly opposite the former finger position, above or below it. Regarding the relationship of one finger to another. I mean the finger patterns, called for by the different scale-fingering. For example, in speaking of major scales, we all know that the third, fourth, seventh and eights are close together. If a major scale is commenced with the first finger, we find the third and fourth together in both halves of the scale. If the scale should commence with the second finger, the third and fourth notes, which are close together, come on opposite strings, causing all the fingers to be spread far apart.

A peculiar fact here must be noticed, that when fingering across strings, minor intervals require an extended reach of the fingers, instead of a close fingering. If a scale is commenced with the third finger, it requires the first and second fingers close together, in both halves of the octave. If a scale starts with the fourth finger, it requires the second and third fingers close together. This is true of all scales on all instruments tuned in fifths and in one octave only. When you go beyond one octave, the second octave always starts with a different finger. The minor scale differs from the major only in its forms. It is more complex than the major and requires more shifting in relative finger position, but the formula is always the same in each form.

Regarding bowing, all the joints must be broken, that is bent; it being an impossibility to procure a perfect elastic tone when any of the fingers are straight. The great advantage in class work comes from the fact that students watch one another and take pride in trying to get these

sensations right and doing it before any of the others. You can hold their interest much better to these details in class work than in private instruction.

Question: How often should lessons be given in class work?

Answer: Not less than one a week, nor more than three.

Question: How long should the lessons be?

Answer: From an hour to an hour and a quarter. The students should be provided with chairs, so they may at intervals, be seated while part of the class may go over intricate parts of the lesson.

Question: How do you start developing tone?

Answer: Tone is a sensation and cannot be developed until the position and fingering sensation is established and correct. It is a wrong idea to center the attention on tone too soon, because we can be conscious of only one thing at a time, and inasmuch as over ninety per cent of playing ability depends on the touch development of fingering sensation, we cannot divide the attention between hearing and feeling, and get the best results, one faculty will suffer and in the case of a beginner, both faculties suffer, because it is impossible for him to procure a perfect tone, and if his attention is put on the auditory sense, he loses the sensation of fingering and a bad tone and faulty intonation follows.

Question: How much individual work do you expect of a student?

Answer: From fifteen to thirty minutes practice a day.

Question: How do you get a class started?

Answer: Simply make the announcement in all schools, by the teachers and appoint a time to examine the students or talk to their parents.

Question: What per cent of the class falls out after the first term?

Answer: From three to six. This of course, depends upon the degree of indifference the child meets with from his parents. This indifference on the parts of the parents amounts to almost a disgrace, as far as music study is concerned. How often do we hear this expression: "Oh! my Johnny won't practice his music, so I guess we'll have to stop it." Did anyone in the audience ever see a good, healthy boy that wanted to practice when he could get out and play with the other boys? No. Nor I either. The father or the mother should see to it that they practice, and should attend the music classes if necessary, and watch so as to be able to help the little one at home.

Question: How young should they begin in class work?

Answer: Any time after the child, (if he is an average child) has passed seven years old.

Question: Would it be possible, in your opinion, for a violin teacher to take a class one week and the next week they should be heard by a person who is not a violinist, but a great lover of violin music and an enthusiast?

Answer: This would depend altogether on the intelligence of the enthusiast, his ability to control children, and whether the violinist-teacher left him certain specific things to watch. I believe that this might be done to advantage. It is surely better than nothing at all and worth the trying.

Question: What is the price paid per lesson?

Answer: We are teaching here for 15c a lesson in large classes. This money is paid by the student.

## ADDRESSES AND DISCUSSIONS

### Opening Meeting

TUESDAY, 1:30 P. M.

In calling the meeting to order President Earhart said:

I think you all feel the great pleasure, as I do, in coming to the Ninth Annual Meeting of the Music Supervisors of the National Conference. Many of us in these nine years have seen the Conference grow from very small beginnings to what we feel is a very strong organization, the promise of which is even greater than its past performance.

It gives me pleasure to present to you at this time the Mayor of Lincoln, Mr. C. W. Bryan, who will now speak to you.

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#### ADDRESS OF WELCOME, FOR THE CITY

MAYOR C. W. BRYAN.

Members of the National Conference of Music Supervisors:

That is a pretty big term and I have been trying to commit it to memory so that I could say it but I had to look at the program to get it right after all.

It is a real pleasure to know that so many distinguished people from so many parts of the country have assembled in the capital city of this state, for the purpose of promoting the interests of the musical profession.

The city of Lincoln houses a good many schools along educational lines, — we have our colleges and universities, and our schools of music. I don't know who was instrumental in having this great organization come this far into the interior of the country to meet for your ninth annual conference, but I would assume that it is our fellow-citizen Mr. Miller, who has done so much for Lincoln among the school children and the grown-ups.

I don't feel that I am qualified to speak before an organization of this kind on account of not being able—but it is no fault of mine—to feel the inspiration and get the real pleasure and appreciation out of music that those do who have more music in them. I believe that those who succeed best along musical lines are born into the profession, so to speak; I don't believe it is possible to take the raw product and develop it into the finished product we see before us, without being naturally full of music. Some call it luck, some say such persons are lucky, but I never was in that class; my musical education hasn't reached the point yet where my family will permit me to sing in the home, although I am very fond of music. Speaking of the luck or good fortune that some people have and especially our colored brethren and the harmony they produce reminds me

of a colored man I met on the street the other day. He seemed dejected and felt the world was cold and seemed very much discouraged, I says "what is the matter?" He says "I was in a game of cards last night and I lost what little money I had." I says: "Luck must have been against you." He says: "Mayor, there hain't no such thing as luck," he says: "If I was Lazarus and the Lord approached my sepulchur and said come forth," he says "I would be the fifth." I realize that I wouldn't come even the fifth in a musical contest, but I yield second place to no one in my appreciation of what you people are doing for the country, and I yield second place to no one in expressing my appreciation of this community in extending to you the greetings of this city and of our people.

I only recall the names of a few of the prominent people in your profession that I can keep fixed in my mind; I recall Jennie Lind and the reputation she had; or Paderewski, and our own Professor Silbers and Carl Steckelberg, and Mr. Miller and some others that I might here include.

We are proud of our city; we are proud of our schools; and we have many places of interest here that we hope you will have an opportunity to visit while you are here; we would be glad to have you go through our University and our public institutions of all kinds. You will be welcome as well as to all our state buildings and institutions, and the hearts of all our leading people are open to you. We have, as we think, a city that ranks high in education, in morals, and in all of the things that go to make up a happy, contented, and useful people. We have experienced, in business lines, one successful year after another until I believe our city and our state stand pre-eminent along financial lines; likewise as to the largest number of medium well-to-do people and the fewest number that need charity. I believe our city has the largest percent of college graduates among its population of any city of its size in the country; the largest percent of membership in the churches; about the largest percent of membership in the Y. M. C. A. for its size, and we know what a benefit music is in helping to promote those things that have caused Lincoln people to take pride in her city and citizenship. Music helps the children's disposition; it promotes good fellowship and brotherly love among the grown-ups, and it precedes all victories in war and in peace.

I only want to say a word to you today and assure you that we not only appreciate your coming, but we will be glad to have you come to us often. We feel that your visit here will be an inspiration to our people and will have a far-reaching effect which will be felt here for years to come. In closing I want to extend to you on behalf of the community a sincere and most hearty and most generous welcome.

President Earhart: Mayor Bryan has lamented that he did not belong to the lucky class of which we are members, and at times we are not fully conscious of the great good luck that is ours in being supervisors of music, but if Mr. Bryan doesn't belong to a lucky class he at least has done the next best, and perhaps the better thing, he has made us feel that we are lucky in belonging to that class and in being in Lincoln.

We have with us a man who must have been greatly interested in our advent into this city and who must have given a great deal of help in preparing for us and our on-slaught upon the city, and who has welcomed us



individually as he met us—quite a number of us—most cordially,—the superintendent of schools—Mr. F. M. Hunter, the superintendent of the city schools who will now speak to you.

### ADDRESS OF WELCOME, FOR THE SCHOOLS.

SUPT. F. M. HUNTER.

Ladies and Gentlemen:

I have just about given up trying to persuade a musical supervisor to do anything I might want him to do. I have tried to persuade two recently, first I tried to persuade your president to let me get down in front of the crowd in which effort I failed dismally; and I tried to persuade Mr. Miller to do something and his refusal reminds me of one of our graduates who went for a couple of years to the University and after spending two years there he asked one of his professors for a recommendation. This young fellow was quite a lady killer (which was quite well known) and it was well known that he had a reason for asking for this recommendation. The professor said "Young man, what do you know about the theory of limits?" That was a poser and he scratched his head and said he didn't believe he knew anything. "Well," said the professor, "let me explain. Young man, suppose you went to call on your best girl some nice Sunday evening and as you approached the gate of the paternal homestead and you saw the young lady expectantly awaiting your arrival, and her stern papa met you and said, 'Now, young man, if you are going to call on my daughter this evening you may do so by approaching one-half of the distance from this gate and stop, and then approach one-half of the remaining distance and stop and then approach half the remaining distance and stop, do you think you would ever reach that young lady?'" He stood a moment in thought and then he looked up with a wistful smile and says, "Well professor, according to the theory of limits I should not, but for all practical purposes I should get close enough." I am not quite sure that I can get quite close enough for practical purposes. As to the other thing which I tried to persuade our musical supervisor to do; it was to leave the professional pedagogue off the program so far as an address of welcome, but you see I am here! Of all the dry things I think the address of welcome is the driest. You know just exactly what you expect the speaker to say. You will expect that he will tell you how glad the people of Lincoln are to have you here, 500 cultured people representative of a splendid branch of education, and how we hope you will enjoy all the splendid things connected with the Lincoln Public Schools, and wind up by dramatically turning over the keys. I am going to say all that; I have said it; but I want to say that if the Lincoln schools could tell you all they feel about your being here, and about your being willing to come to a town of 60,000 people when you never met in one of less than 200,000 people before, you would understand that it means something to have you here. But that is not a trite remark. It means something because we believe in the things you are doing; we believe that the program which the music forces of this country have laid out, fits in splendidly with the revolutionists' program in this country. If Lincoln stands for anything it stands for social education; it stands for those things that make it utterly democratic, and might be defined in the broad sense as the facili-

ties of education in this country; the type of universalizing public schools found in vocational sections of diversified schools. It is because we have felt the influence of our own supervisor, and also of the body of educational forces in this country which he represents in our midst, and because we believe thoroughly in the things you are aiming for and because those things are going to work out, that we are glad to have you thinking out those ideals in our midst.

I think you people possibly realize better than anyone else that you speak the universal language, that you appeal to the forces of the human soul which are wholly universal and which help to make a man a better man, not merely for his own sake but for the society in which he lives. If you don't, ladies and gentlemen, there is no real place for that which you stand for in education. It is easy for a man to settle down in his own little sphere and cause him to be efficient if you set that as his ideal, but it takes an immensely bigger man to be known as a community man, a public servant, a man who really thinks these things in a community way and who looks at these things in a national way. Only one has been great enough in all time to universalize himself for the race. Now music to me, and I think to you people, as representatives of a great power, stands for that sort of thing. I think music in our public schools has that function to perform. I was rejoiced to hear Dr. Winship, whom you know, tell of visiting a provocational school in California. There fifty percent of the work is industrial, where the boys and girls spend half their time in shops and kitchens, but the music was the best in Los Angeles,—about the best he had ever heard. When you can universalize your language so you appeal to the laboring man, and make him a bigger man and able to serve better you are performing a great mission, and you will have a place in education. I believe this body stands for that; that is the key-note of our welcome—you are welcome because we believe in the things you are doing. I think we should go one step farther than to do that individually, we should think in groups and think together. Do you know this town, Mr. Mayor, is so puny that we have struggled for 20 years trying to get a Union Station; but every time you start a movement for a station some fellows says if you take a few feet off of my lot it encroaches upon my private interests and he gets in the way, and we haven't force enough to put that thing over. We will have to force some of these things, it is the educational type of community thinking. Now because you people represent an education, those forces which make for community thinking, because you represent a universal thing, because of your places in the public school system, you have a wonderful opportunity to do that thing. It ought not to be merely your ambition to make fine musicians—you ought to go one step farther and stand for that thing which represents community consciousness, which enables communities to get together and put the welfare of the whole people first. There is a man in this audience who is doing that. Have you heard of Winfield, Kansas? I know you have because that man is on the program, he has done so much to improve its community and make that a good place to live, and one of the big things there is Edgar B. Gordon with his community music.

Last night you heard down here at the Lincoln High School several organizations of the Lincoln Schools of which we are all very proud, but

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

one organization was there which didn't put up the very best music that was given there last night. It was a crowd of young German-Russians which came there with its 100% foreigners. They have gotten together and organized a band of 20 pieces with their leader, a young boy of that community who never had a day's professional life. Not long since they gave two entertainments in that community, where they need all their resources for the living of their people. But they filled the school twice to overflowing; there were 700 people there at the last concert. That one organization has done more to cement the people and make them think in a group and has given them community consciousness more than any other one thing. That is what I mean when I say you ought to stand for the thing which universalizes the efforts in the public schools. That is the key-note of what we wish to say. I think it is the key-note of your own thinking. It is the key-note of those things which are going on in the educational world today and is the great force in that world. You ought to direct your efforts as a unit. It is a great step in advance.

I suppose you have heard the song many times—the Vision of the Social Service, from the pen of Ella Wheeler Wilcox. The people of Lincoln have heard me give this several times and I will have to beg their pardon for repeating it, it gives the whole program of the social service of the schools as a part of a program. It goes like this:

### WHAT THEY SAW.

By ELLA WHEELER WILCOX

Sad man, sad man, tell me, pray,  
What did you see today?

I saw the unloved and unhappy old waiting for slow,  
delinquent death to come;  
Pale little children toiling for the rich, in rooms  
where sunlight is ashamed to go;  
The awful almshouse, where the living dead rot slowly  
in their hideous, open graves.  
And there were shameful things;  
Soldiers and forts, and industries of death, and devil-  
ships, and loud-winged devil-birds,  
All bent on slaughter and destruction. These and yet  
more shameful things mine eyes beheld:  
Old men upon lascivious conquest bent, and young  
men living with no thought of God,  
And half clothed women puffing at a weed, aping the  
vices of the underworld.  
These things I saw.  
(How God must loathe his earth.)

Glad man, glad man, tell me, pray,  
What did you see today?

I saw an aged couple in whose eyes  
Shone that deep light of mingled love and faith

Which makes the earth one room of paradise  
And leaves no sting in death.

I saw vast regiments of children pour,  
Rank after rank, out of the schoolroom door,  
By progress mobilized. They seemed to say:

“Let ignorance make way.

We are the heralds of a better day.”

I saw the college and the church that stood  
For all things sane and good.

I saw God's helpers in the shop and slum

( Blazing a path for health and hope to come,  
And True Religion, from the grave of creeds,  
Springing to meet man's needs.

I saw great Science reverently stand

And listen for a sound from Border-land,

No longer arrogant with unbelief,

Holding itself aloof,

But drawing near and searching high and low

For that complete and convincing proof

Which shall permit its voice to comfort grief,

Saying, “We know”.

I saw fair women in their radiance rise

And trample old traditions in the dust;

Looking in their clear eyes,

I seemed to hear these words as from the skies,

“He who would father our sweet children must

Be worthy of the trust.”

Against the rosy dawn, I saw unfurled—

The banner of the race we usher in—

The supermen and women of the world,

Who make no code of sex to cover sin.

Before they till the soil of parenthood,

They look to it that seed and soil are good.

These things I saw.

(How God must love his earth.)

Ladies and Gentlemen: This meeting is dedicated to an educational force which is the strongest arm of civilization in the world. You are the masters of this universal thing that can be one of the strongest and most potent forces in bringing the educational forces of the country into their own.

PRESIDENT EARHART: responded as follows:

At this moment I think you are all interested in that poem of Ell Wheeler Wilcox, I read it in the August Cosmopolitan. Speaking of the term music as the universal language, I think it was Haydn who coined that phrase. You will remember he was going to London to the Solomo

concerts and he was told the trip would be hard and he didn't speak the language. Haydn said: "My language is known all over the world". It is a trueism, scientifically true; for music is the voice for deep and opportune subjective moods that even have no objective stimulus whatever and consequently can't receive voice except through some inarticulate expression. Music is an expression that is as natural and powerful as gesture or facial expression, but which allies itself fortunately with the finer and more elevating moods of our being, rather than with the coarser and more sordid moods. Ruskin says that the lover may sing his lost love, but the miser may not sing his lost money bags.

There is one thing that is as trite as the tritest, as hackneyed as the most hackneyed; as hackneyed as the address of welcome, and that is a president's response to the address of welcome. So to that extent (turning to Mayor Bryan and Superintendent Hunter) we three on the platform are fellow-sufferers in a common cause. It isn't because we don't wish to say the words, but it is so terribly hard to make you understand how much we mean with the experiences that come to us time and again, that they come to be taken almost for granted, and it is hard to put all the feeling into them that we mean. But I know that we do feel that we have come to a good place with this organization for these meetings. I know that we do appreciate the fact that we are welcome; I know that we have been made to feel in the day and a half that we have been here that we are cordially welcome; we have felt the spirit of hospitality; we have felt the welcome on the professional side, and we have experienced the eager, quiet, alert characteristics and response of a western town more than an eastern town; in the very faces of the people you see that alert responsive quality which is often hidden in the eastern communities behind a perfectly immobile face, because the countenance is adopted as a measure of protection.

We have heard in the addresses of welcome here this afternoon some slight voicing of wonder as to why or how we happened to come here. There are several reasons that occur to me; the principal one is that Mr. Miller lives here. That he was known to us, and respected and loved by us, and we have faith in his work and unbounded admiration for what we knew he must be doing in Lincoln, and when he invited us we knew there was nothing to do but to come notwithstanding the fact that invitations were received at that same time from other cities that had some claims. Then again, we are, by the very nature of our art, a peaceful people, and by the very nature of our art—as you have implied—we are a democratic people, and we are most emphatically a temperate people, and there could be no place more appropriate for such a gathering to come.

There is another reason I think, which came to some of us, for coming to this state at least, if not to this town—I think we all know that the state of Nebraska in its regulation of the State Board of Education, is perhaps the most advanced state in the union with regard to our subject. The State Board more than two years ago—I am speaking from memory and I hope Mr. Hunter will correct me if I make a misstatement—some two years ago when I was preparing that little report to the Bureau of Education, they had just recently made a requirement, or at least a suggestion with almost mandatory power—that all high schools in the state

should provide a course in harmony and music appreciation. Also the college entrance requirements are, I believe, in the State University such as accept for entrance high school graduates in music. The whole state is giving a degree of encouragement to the promotion of public music education beyond, I think, any state in the union, unless with one exception, and that one exception, if it be one, is California. I have the state laws of all states but I confess I haven't read all of them for it isn't highly entertaining and takes a great amount of time and I am pretty busy.

I have the opening address which for the greater part I have made a sort of a president's message indicating some little policies of the organization that I feel should be carried out, and after which we are going to have an address on a subject of interest to us. I may say I wrote this out because I wanted to be brief, I didn't want to waste words, and it is almost impossible to do anything but waste words for me to speak extemporaneously. Perhaps you will think they are wasted even by writing them.

### PRESIDENT'S ADDRESS

WILL EARTHART

It is a self-evident truth that a wise system of education can rest only upon a wise discernment of the true meanings and values in human life. The value of any subject depends upon the power it may possess to elevate, strengthen and energize the quality of human life. This life is complex. We live in certain relations to great universal principles and ideals—spiritual laws—that shape our ultimate destiny and salvation. We live in certain human relationships—as friend, brother, sister, husband, wife, father, mother—which are profoundly tender and noble, and which seem, in their highest and holiest developments to merge with the shining values of the universal ideals. Again, we live in our capacity as instruments of utility to others; as workmen and clerks, hewers and builders, draughtsmen and mechanics, working busily in a busy world.

I have stated these phases of life in the order of their value; but of late there has come into the world a dangerous obsession with the third and lowest phase of life mentioned. Because the material phase of life is an immediate and outstanding necessity, we have let it obstruct the shining path of vision which opens upon more celestial vistas. We have even suffered ourselves to cherish the delusion that attainment of the spiritual depends first upon a thorough-going conquest of this material obstruction which, despite our efforts, looms ever larger in our path. It is a foolish hope. Our efforts only serve to increase and not to diminish the mass of material life. We do not see that salvation comes from turning aside from the portentous bulk and passing it by. Oriental wisdom saw our effort more clearly. A Japanese, a member of a commission sent to investigate our occidental life, said, quaintly and with kindly irony: "Surely you Americans get everything done before you die; you work so busily."

The value of an educational subject, then, is proportionate to the power it possesses to elevate, strengthen and energize our lives. It is a means towards an end. But a means holds value according to the value of the end it moves towards, and not according to its mere efficiency. A machine for making bone collar buttons might be marvelously efficient, but bone collar buttons are not a prime necessity to a high and spiritual life.

Similarly an educational subject may minister admirably to the advancement of certain phases of our life, and yet be refused high place because of the inferiority of the phase to which it ministers. And consequently the subjects that give us spiritual horizon, quickening of imagination and sensibility, breadth and sensitiveness of sympathy, stimulation toward high and idealistic endeavor, and a broad liberation of kind and spirit, are of greatest value. But in stating these qualities I have almost named these desirable subjects. Literature and the arts: it is these that move the deep subjective moods out of which our moments of highest endeavor and human greatness are born.

I have permitted myself this general discussion because I wished to call your attention to the responsibilities that rest upon all of us to formulate some concept of the dignity and worth of our subject; and again in order to make clear a general trend that is manifest in our programs. This conference is committed by its program of the week first to an inquiry into the large values that music may hold, not to the professional musician, but as a live force in moulding the character and quality of a great, democratic people. Secondly it investigates the relation of music, in a scheme of instruction, to other subjects, and its correlation to art instruction in particular. Only after such large orientation is given it, do the programs discuss, appropriately, features and methods of practice. I say this discussion appropriately comes last; for features and methods of practice are certain to be either weak or misdirected or blundering unless they spring from a clear and wise conception of ultimate ends to be attained. He walks falteringly or foolishly who has not a clearly defined and a worthy goal for his steps.

We do not need to indulge, here in our meetings, in self-glorification, we do not need to give ourselves false encouragement by speaking in hyperbolic terms of the greatness of our work; but there is value to all of us in recognizing the extent and richness of the domain which has gradually come into our possession. Our efforts are no longer restricted to the elementary schoolroom. The high school, which articulates with the adult consciousness of the community, has become a veritable gold mine in rich yield to our efforts, and the adult community itself is rapidly coming under our guidance, for such inspiration as we can give. It is small wonder, with so large and attractive an opportunity presented to us, that our meetings show such buoyant enthusiasm, such conscientious endeavor toward progress, such eagerness to bring into the thick of action. Two years ago I needed on short notice in Pittsburgh another teacher of high school music. I asked Mr. Charles N. Boyd, a Pittsburgh musician of eminent attainments, and a firm believer in public school music work, to recommend a teacher. He recommended a talented and extremely worthy pupil, who was promptly engaged and who has been giving excellent service. Some few nights ago I sat at dinner with Mr. Boyd and we were discussing public school music, and, in the end, this teacher. Mr. Boyd ventured the opinion that the teacher in question would possibly abandon public school music in favor of studio and church organ work. "He could readily come to earn," said Mr. Boyd, "with his ability and character, and by less application and effort than his school work demands, an income of \$4,000.00 or more per year, while in school the maximum salary in Pittsburgh to

which he can rise is \$2,300.00, and this only after years of teaching." I answered: "If you wish him to change, advise him now. Already he is at the parting of the ways. He has seen the vision, he has felt the urge of our work, he can no longer go back." What do I mean? That the background of the studio teachers's thought is the individual pupil, shut in by the four walls of the studio, whom the teacher is trying painfully to lift to the remote heights where dwells the goddess Music: While in the background of the public school music teacher's thought is a vision of a great democratic people, into whose lives music is to be fitted in beautiful proportion in order that the quality of life, the characteristic flavor of thought and feeling, may be subtly but effectively elevated. Music is, in the one case, regarded as an exacting mistress to be served. In the other we come to look upon music in its apostolic character, as a redeeming force in a careless and bewildered world.

I must call your attention now to some necessary, or at least desirable action, that this organization should take. One matter that I wish to present is that of obtaining speakers for our programs. We have been fortunate, indeed, in securing speakers of great ability and eminence for this and past programs; but I do not think that we should expect to continue to do this indefinitely without cost, or at absurdly incommensurate cost, to ourselves. Our valuation of our own organization will, in large measure, prove to be proportionate to our valuation of the services of our own speakers. We minimize the value of our meetings, in our own thought, when we do not estimate generously, in terms of financial compensation, the services of these who come to speak to us. If they are worthy they should be paid worthily; and if they give us benefit we should be quick to recognize it, even if adequate recognition entails some sacrifice to us individually. I believe, however, that this organization can meet its legal and equitable obligations without its individual members making real sacrifice. It is expensive to come here; but there is a disproportion between the amount we spend to reach these meetings and the amount we pay for the values we get after we have arrived, that is little short of ludicrous. We pay \$100.00 to reach a place, and once there we make a \$1.00 purchase. In view of such disproportion, in view of the growing value and dignity of this organization, and in view of the equitable demands that present themselves and that we should be prepared to meet, I advise that the Board of Directors immediately undertake to devise ways and means for providing us with larger funds for our future work. This will probably entail an increase in some or all classes of annual dues. An increase that none of us would seriously feel would be sufficient, I believe, to cover all contingencies.

A work which is urgently needed is the stimulating of acceptance, by colleges and universities, of high school credits in music. No subject attains proper prestige and strength unless it is given a broad horizon. For years I have worked to develop high school music because I believed that without these more advanced activities, which would set better standards before the elementary schools, and without the prestige which the mere recognition of music as a high school study would bring, music in the elementary schools would be comparatively weak and of low grade. High school music has come largely into its own. The next step is to give



high school music a vista by securing a proper evaluation of it from colleges. A very material, as well as a moral encouragement, will result. Many of our strongest high school students take little or no music in high school because the college for which they are preparing will not accept for entrance the music credits so gained; and the fact that colleges place so little value on music credits is a constant minimizing influence, in the subconscious minds of high school students and their parents and teachers, upon their own opinion of the subject. The best practical means for remedying this condition is probably to prepare lists annually, that shall be kept up to date, of colleges that do accept music credits. These lists should be published by this Conference, and be mailed to high school teachers of music, high school principals, and superintendents of schools, literally by thousands, all over the United States. High school teachers of music should be advised to inform their students, and as far as possible the entire student body, of the names of such institutions, and to keep constantly before their students the desirability of attending such institutions. If this were done for a term of years it would certainly produce some considerable reform in practice. Last year Mr. Sleeper and Mr. McConathy made an admirable start in this work, and I trust you are all keeping the results of their investigations, as published in our last Book of Proceedings, in your minds. But these results are likely to be buried in our Book of Proceedings. They should be published in separate form and distributed broadcast. The sending out of this propaganda is another item of expense for which we must prepare. I have asked Mr. McConathy to report again this year on the progress made by his committee, and to recommend plans for the future, to be acted upon immediately.

In closing I would point out that this organization has now come to a new period of development. I believe it is a safe assertion that throughout these earlier years we valued the organization because of the instruction and enlightenment it brought to us. But now it is time for us to give, rather than receive—though in giving we always receive, also. We have learned our profession, we have formulated our faiths and creeds, pedagogically speaking, we are prepared, in knowledge and enthusiasm, for our individual tasks. Now the time has come for us to go forth and carry the faith to others. We must carry on, if we rise to our full stature, a vigorous propaganda, along many lines. What we have gained as individuals from this organization, we must now in our collective capacity impress upon an educational world. This propaganda requires concerted work, efficient planning, and a treasury not quite empty. I trust that none of us will be indifferent to this larger call for service which is now sounding to us.

At the conclusion of the president's address he introduced as the next number on the program the address of Doctor John W. Withers, saying:

"Among other good members and people who are helping us we have from St. Louis this time Doctor John W. Withers of the 'Harris Teachers' College' of St. Louis. Doctor Withers has just come from the Pacific Coast where he has been engaged in the work of an educational commission, and he will speak to us at this time on 'The place of music in a scheme of general democratic education.'"

## THE PLACE OF MUSIC IN THE SCHEME OF MODERN DEMOCRATIC EDUCATION

DR. JOHN WITHERS, Harris Teachers' College, St. Louis, Mo.

To determine the place of music in the scheme of modern democratic education requires (1) that one shall be able to form at least for himself a satisfactory conception of the kind of education in general that is needed in modern society; (2) that he shall be in possession of a true and workable theory of educational values; and (3) that he shall be able to determine the place which music should hold theoretically and practically in this scheme of values.

The treatment which can be given in this paper to each of these topics must necessarily be very brief. The striking characteristics of present day American life viewed in relation to education are its exceeding complexity, its widely diversified and variable needs, interests, and activities, and the rapid pace at which it moves. The educational demands to which these characteristics give rise are in general of three sorts: the need of specialization, the need of intelligent co-operation, and the need of ready adaptability. The need of specialization takes two directions. First, the demand for various forms of expert service requiring specialized knowledge, skill, and dexterity. Secondly, the ever-increasing need of wise and efficient leadership in the sense of ability to originate and apply large constructive ideas in dealing with both men and material things, to comprehend and direct human activities and relations toward the successful accomplishment of large undertakings.

In a democracy, leadership cannot be imposed upon society but must be elected by the people themselves. It must be chosen by them, not imposed upon them; it must be willingly accepted leadership, not commandship. Consequently, real capacity for leadership is apt to be lost unless the people are intelligent enough to appreciate it and put it to work. Effective leadership is dependent upon intelligent followership and is practically impossible without it. Intelligent followership and effective co-operation, with a minimum of wasted energy through unnecessary friction, is in its turn impossible without the social attitude of mind, broad human sympathies, and a large common stock of ideas which function at the level of intelligence at which co-operation is desired. It is, therefore, a large part of the task of general education in a democracy to furnish the people at large with such a stock of ideas and to lay the foundation for the necessary social sympathies, appreciations, and tastes. It was never more true than at present that no man lives or can live to himself alone and that the individual can accomplish very little toward the realization of his own life except through continuous, whole-hearted co-operation with others.

Finally, on account of the rapid and often unexpected changes, both economic and social, that take place in modern life, education must provide for a large measure of individual and group adaptability.

Turning now to consider the general scheme of values by which these needs are to be satisfied and among which music must find its proper

place, I wish to distinguish two types of values which may be realized through education and indicate their relative importance to the individual and to society. The first of these I shall call direct or intrinsic values; the second indirect or instrumental values. A direct or intrinsic value is one which is appreciated for its own sake. Every such value is immediately and directly felt in consciousness and is always a conscious experience which one prizes in itself regardless of its dependence upon or connection with anything else. Having such an experience, one desires to prolong it, having had it he wishes to repeat it. Intrinsic values are fundamental in all human life and they find their source in the feeling or emotional aspect of human consciousness. Without feeling, values of any sort would be impossible.

Indirect or instrumental values are not appreciated for their own sake but for the intrinsic values to which they lead actually or by expectation. The boy may not value the experience of hunting for fish bait but may nevertheless appreciate it for the joy of the fishing which he anticipates and to which bait hunting is recognized as a necessary antecedent.

Instrumental values are of two sorts. (1) Forms of behavior which produce in the individual so behaving or in other individuals conscious experiences which are intrinsically valuable. The artist's behavior, for instance, in painting a picture may or may not be to him directly enjoyable but whether it is or only leads through the purchasing value of the picture to other experiences which he does directly appreciate, it has in either case instrumental value. If the picture brings aesthetic satisfaction to others the artist's behavior in producing it has also for this reason instrumental worth. (2) Forms of conscious experiences which are not appreciated for themselves but for the sake of other experiences to which they are expected to lead. One often submits to experiences of this kind because he feels that they are necessary steps to others which he does desire to such a degree as to consider them ample rewards for what he must go through to reach them.

All valuable educational effort must assist either directly or by anticipation in realizing these two kinds of value in the lives of human beings both individually and collectively. To the individual the values which are of primary importance are intrinsic values. As the name implies, instrumental values are only of secondary importance. To society, however, as a unitary group of mutually stimulating and interdependent individuals, the values which are of first importance to be sought through education are instrumental values of the first type mentioned above. That is to say, society is primarily interested in the behavior of its individual members using the word behavior to mean all forms of bodily expression which can affect in any way the conscious experience of others. From the standpoint of the community, the intrinsic values of individuals are of secondary importance and even of no importance at all unless they lead directly or indirectly, immediately or in time, to forms of individual behavior that are felt to be socially worth while. One may have the most delightful experiences, may think the most sublime thoughts, but unless these somehow affect his behavior so as to influence in desirable ways the lives of others such experiences and thoughts are without social value.

The function of public education is, therefore, two-fold: (1) To determine socially valuable individual behavior. This is primary. (2) To estab-

lish such desirable behavior controls through the organization and control of the conscious life of individuals. But one may inquire, "What is socially valuable individual behavior?" Evidently the types of behavior controls to be sought after must be such as will be serviceable to society as well as to the individual. There are two and only two ways in which the individual can serve himself and society through his behavior; first, by what he produces and his manner of producing it and secondly by what he uses and the way in which he uses it. An individual is a producer whenever he makes any change in his environment, either temporary or permanent, that can be appropriated for the satisfaction of his own wants or the wants of others, for the realization of any human value, intrinsic or instrumental. He is a producer, for example, whenever he cultivates a field, builds a house, writes a book, preaches a sermon, teaches a class, paints a picture, or sings a song. An individual is a user whenever he appropriates any such environmental change, whether made by himself or by others, to satisfy his own wants, physical and spiritual.

The fundamental problem of public education, therefore, is to train individuals so that they will have the ability and the disposition both to produce efficiently and and well desirable things or changes in their environment and also to use desirable human products in a worthy way, to appreciate with proper discrimination desirable forms of common and expert service and to reward any public servant by the right appreciation and use of the service which he renders. The well being of society depends as much upon the intelligent, discriminating right use of things as it does upon the efficient expert production of things desirable for use. Public education must include these two aspects of training, and the value of music as well as of any other subject claiming a place in the curriculum will be determined by the relative emphasis which we place upon them.

In considering the present relative importance of these two demands upon education, the following facts should be kept in mind. (1) There has come about in recent years (and the movement is still going on) a significant reduction in the portion of men's waking time that must be devoted to labor and a corresponding increase in the portion that may be devoted to leisure. This movement has been and will doubtless continue to be furthered by the application of science to production, by improved organization and co-operation in the work of production, by the present pronounced movement toward the improvement of vocational education, and finally, let us hope, by a juster distribution of the products of human effort.

It is said that the culture of Athens which has so significantly influenced all subsequent civilization was made possible by the fact that when Athens was at its zenith of achievement every free man of that city was supported by the labor of twelve slaves. By the wonderful application of science and machinery to the work of production and the genius of the American people for organization, it is to-day possible for every man in the nation to have working for him energy equivalent to that of more than twelve slaves without the necessary enslavement of any one.

The portion of waking time now devoted to labor in many of the common occupations is eight hours a day for five and one-half days a week, or approximately forty-four out of every one hundred twelve hours of waking time. What is actually done with the remaining sixty-eight

hours is a matter of great importance to the individual and to society and also of great concern to education, for any human being given the necessary leisure and means naturally satisfies or attempts to satisfy his desires. If these desires are of a high order, everything goes well, but if they are low, unintellectual, unaesthetic, and immoral the result is just as certain to be undesirable. The people of the United States are now spending more money and energy for protection against the misuse of things and of social relations than for all kinds of positive effort to improve the conditions of life by means of education. One of the most important functions of education, if indeed not the most important, is to increase, elevate, and refine the capacity and the disposition of individuals to want things, to strive for them, and to use them wisely when they are obtained. When the tastes and the appreciations of people are relatively low and undifferentiated and the wants which they seek chiefly to satisfy are those connected with common bodily needs, appetites, and passions, the educated expert trained for a high type of social service requiring specialized and complete forms of knowledge and skill is little appreciated and encouraged for the reason that he is prepared to cater to wants that do not exist.

Without going into further detail the thesis which I am at this point defending is this: the richer the nation and the greater and more general the opportunities for leisure, the greater becomes the need of education for the right appreciation and use of things and of social relations.

(2) The second great fact which needs to be taken into account in considering the relative importance of education for production and education for use and the place which such a subject as music should hold in the curriculum is the over-emphasis now placed upon intellectual as compared with emotional education, upon knowledge and the applications of knowledge as compared with mental attitudes, tastes, ideals, and appreciations. This over-emphasis is a natural outcome of the development of our national life. Behavior controls, or the ability to do things in the usual meaning of that term is a type of education which comes from actual bodily contact with material things and forces to which one's behavior at length becomes more or less economically adjusted. Knowledge in the sense of percepts, ideas, judgments, etc., is a form of mental control which also grows out of contact with the things and forces of one's environment. Its value lies fundamentally in the fact that it economizes human energy and decreases the discomfort involved in getting satisfactorily adjusted to things. Knowledge is primarily justified by its relation to the proper control of behavior. One's knowing is fundamentally for the sake of his living, not the contrary.

The American nation is still young. From the first the chief concern was that of mastering the physical conditions of a new country and of developing its great natural resources by converting them to the uses of men. As a consequence the Yankee has become quite expert "at doing things" and in the discovery and application of scientific knowledge to various forms of material development. He is in fact a remarkable producer of wealth but the chief criticism leveled against him is that he does not know how to use the wealth he has produced so as to realize from it the best and most lasting returns. So eager has been his effort at the control of his physical environment and so completely has he been absorbed

by it that he hasn't yet learned how to enjoy his life as fully as he ought to by means of the wealth he has accumulated. His attempts to do so too often take the form of vulgar display, thus placing an extravagant value on the mere possession of things. One finds a good example in the experience of the Chicago tanner who after accumulating his million retired from business comparatively late in life with the purpose of enjoying his wealth but soon returned to the tannery because he found out that there were but two things that he greatly enjoyed and these were the buying and selling of hides.

Now, as I have already stated, the values of life come not primarily from what one knows or what he does but from how he feels about what he knows and what he does. His knowing and doing are objective—they look toward the making of adjustments to things and forces; his feelings are subjective and therefore lie nearer to the core of his being. His tastes, appreciations, ideals, attitudes, and mental prespectives are consequently a much better index of his true character and personality than what he knows, what he has, or what he can do. It is not so much that the high school graduate knows about English and American literature, the best art and music, and the truest science, as it is his attitude toward these things and his real appreciation of them, that counts.

It is in the characteristic feelings or emotions of an individual that we must find the real urge or dynamic of his life. Knowledge and skill help him to meet the situations of life to which they apply but it is his developed feeling that determines the kinds of life situations he will seek to meet.

Herein, then, we find a second great reason for emphasizing education in the right appreciation and use of things because this kind of education is concerned with an important but heretofore relatively neglected aspect of human life.

The time will not permit any satisfactory discussion of the psychology of music and the power which it has to express, deepen and extend the emotional life, to increase and refine one's capacity for the enjoyment not only of music but of other forms of human experience. I must in fact assume that my hearers have even a better understanding of this great subject than their speaker. My subject requires me simply to indicate the place which music should hold in the scheme of modern education and this is all I can attempt to do. I feel that what I have presented justifies the conclusion that such subjects as music, art, and literature are under present conditions entitled to much more consideration in the formation of the public school curriculum than they have hitherto received. This I think is especially true of music and art. It must be said, however, that the facts I have offered and the arguments I have attempted to make do not justify greater emphasis upon education for the production of music but they do very fully justify greater emphasis upon education for the more extensive use and better appreciation of music on the part of the people in general.

The aim, therefore, should not be to train great composers or great performers but to produce a community with refined musical tastes and discriminations and a disposition to appreciate and use the best music. If we are given a community of this sort, the problem of developing great composers and great performers will very largely find its own solution.

## DISCUSSION OF WORK SEEN

### Second Day's Session

WEDNESDAY, 1:30 P. M.

Meeting called to order by President Earhart who announced the first topic as a "Discussion of school work seen."

In conducting this discussion Mr. Miller is here to answer questions; last year at Pittsburg, I seem to remember that I was the member who conducted the discussion and answered quite a number of questions and it worked out very satisfactorily. Anything you wish to enquire about! Mr. Miller is here to answer your questions, and I want to ask that each one who wishes to ask a question or make any statement or observation to please announce your name and the town or city of your residence as we want that included in our general report and I am not familiar enough with your names and places of residence to announce them to our stenographer. Now the meeting is open and we shall be glad to hear from any members of the conference concerning the work or any questions you wish to ask regarding it.

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#### OUTLINE OF VOCAL CLASS LESSON CONDUCTED BY MR. MILLER

- A. Exercises from B-flat up to F.
- B. Breathing—
  - a. Single tones controlling o, a, e from waist, hand on side.
  - b. Swell on single tones D to B-flat.
  - c. Staccato arpeggios B-flat up to F-la.
  - d. Legato arpeggios B-flat up to F-la, lo, loo.
- C. Using vowels to place tone preceding fluty by rudy, and vice versa.
- D. Velocity and flexibility exercises—B-flat to G.
- E. Unison singing of exercises in Silber.
- F. Individual Work—
  - Somewhere a Voice is Calling.
  - No. 13 Silber.
  - "Without Thee."
  - Thou Art So Like a Flower.

Miss Shaw, of St. Paul: I should like to ask who is eligible to the vocal class Mr. Miller conducted this morning?

Mr. Miller: It is very largely with us, an experiment. We have taken in anyone who applied whether they knew anything about music or not. We take everybody that comes and do the best we can with them.

Miss Shaw: But I suppose they must be in the schools?

Mr. Miller: Yes.

Miss Shaw: Is there any text book on harmony used in the High School?

Mr. Miller: I will ask Miss Haywood to come forward and answer any questions concerning her work.

Miss Haywood: I have no text book as yet; I am anxiously waiting for a good text book that will suit all circumstances.

Miss Shaw: Are those students receiving credits for outside study?

Miss Haywood: Yes indeed.

Miss Shaw: Are they all obliged to take harmony and history in school?

Miss Haywood: Yes, but not everything at once. This is our system of giving credits. We are giving two lessons a week in any instrument, such as the piano, violin, or voice or any orchestral instrument such as the cornet or clarinet. They take two lessons a week,—two periods each week in harmony and one in music appreciation and they receive one credit each semester; it is possible out of 32 credits required for graduation for any Lincoln High School child to receive 8, and receive 8 in credit by the University of Nebraska.

Miss Dailey, Peoria, Illinois: Is there any regular credited chorus work in the High School, or is it just assembly work?

Miss Haywood: Yes, there is a chorus.

Mr. Miller: The chorus work is entirely elective except that we sing a little in chapel, such as you heard this morning. That is not very systematic because, as a rule we have not been able to have the pupils divided for the parts. They rather prefer to sit as they please and sing as they please so we have not insisted on any systematic arrangement so long as it is merely a matter of recreation. I will add this: That we began the chorus work about 3 years ago, and in order to interest the pupils in that department—for some reason or other they seemed to look down upon chorus singing—and in order to make it more popular we hit upon the idea of taking an opera and studying and performing it; our idea at the beginning was to have the pupils take the chorus parts in the opera and get professional singers for the principal parts. When we put it up to the students to see if they would prefer to give some very light work and take the solo parts themselves or give some more pretentious work and they do the chorus work and have professionals to take the principal parts they chose the higher class of work. After we got to practicing on our selections, we found some very good voices and we decided to give them a trial on the solo parts. About two rehearsals a week were held by soloists for about six months before we gave the first production; I decided to have a double caste and give the opera two nights in succession. My reason was this: That if some should have a sore throat or become ill we would have someone else to take the part, and this could only be done if you were going to give the opera twice, because pupils are not willing to take an understudy part with the chance that someone might drop out. We found this, that the students took hold so well that we gave the two productions two evenings with separate castes and it worked out very well and the pupils were very much pleased with it; the next year our chorus was larger and we tried the experiment with oratorio. We had 200 books. The boys would have none of the oratorio, then we went back to the opera and the boys came in again and we have been going that way ever since. The production tonight will show what we have done along that line. Now we hadn't the intention of giving this opera but the one time so we have only one caste



and I have learned that one of our principal bass voices is so hoarse that he can hardly talk to-day; so we are handicapped a little. However, he may be all right by evening.

Mr. Wm. B. Kinnear, of Larned, Kansas: What part of the school is in that special chorus?

Mr. Miller: We have about 10 per cent that are interested enough to enter the chorus and do the work required. I feel this about the work; everything we have produced so far, has required a great deal of extra work, more than they are given credit for, and some of the pupils find it hard to keep up the work in their regular studies which deters a good many from entering the chorus. Some when they find that other credits they take regularly and get five hours for are being jeopardized, drop out to save their other credits.

I am going to recommend for the next year that the chorus instead of meeting twice a week shall meet four times and get one-half credit each semester. This work is put on the basis of laboratory work with two unprepared lessons counting the same as one prepared lesson; however, to get that credit a program is to be given each semester, so that is the reason for making it a little harder. I feel that over the country the work in chorus has been neglected, or rather the unpopular condition is because we haven't given credit enough for chorus work in proportion to the effect that work has upon the school and the effort required.

Mr. David Jones, Seward, Nebraska: Do you feel that thus far that you have lessened your class in voice producing? It didn't so far as I heard this morning. I rather believe the voice production can be done very well in classes, in what I would call choral classes that were trained for tone. It is true it is a stepping stone for voice. How much time do you have to put in to receive one-quarter credit for twice a week, what is sufficient?

Mr. Miller: You are talking about the vocal training and not the chorus training?

Mr. Jones: Yes.

Mr. Miller: I would say that the majority of people, who have not tried violin instruction classes, would say that it could not be done in classes. The same is said of class work in voice. A great many people who haven't seen the results of public school singing in the grade schools say it can't be taught in classes, but we are doing it and while the results you saw this morning are just beginning to develop I believe there are great possibilities in it. I think it is one of the coming things. People are there for the purpose of receiving serious instruction in voice, they try to do the thing you set them. Work of that sort can not be very well done in a regular chorus because you have too many people usually in the chorus, and they are not there for the purpose of receiving much technical instruction. I believe that this is one of the coming things in public school music teaching.

Miss Elizabeth Wellemeyer, Marshalltown, Iowa: Why don't you segregate the girls' and boys' voices? I have tried it for three years. I have a group of girls' voices alone and a group of boys' voices alone, and where possible I take boys with voice of the same range.

Mr. Miller: That would be very much better if I had the time to do it. I have no assistant in the grades here and I have that work to do and make the rounds once a month and take this chorus work besides, which takes practically two afternoons each week. Your suggestion is a fine one. It makes it far more difficult to teach them all in one class because there is one tenor, two baritones, one bass and about five sopranos and two contraltos.

E. S. Pitcher, Belfast, Maine: What per cent of the pupils in the high school are taking the appreciation course?

Miss Haywood: I can't exactly give the per cent, but I have in my class now about 45 pupils in harmony, appreciation and music. The class in appreciation which I had this morning is the largest class. The children find it hard to arrange their noon work so that they can have one vacation period, while I have the seventh period after the school is closed. I have just one class of that sort but the average child isn't fond of staying after school, and that is one of the troubles, so I hardly know how that is going to be rectified; perhaps some day we may create sufficient love for music and more people will be interested in having that work. I am rather anticipating that something will be planned, say for Friday morning—I hope for the time when band and orchestra would be a part of their work, or their requirement, and they would be required to take one period of appreciation and be given credit in proportion for that. I think that would be good.

Mr. Miller: I want to make this statement: That I believe our experience here demonstrates in this private work, the music work in the high school, that the principal reason now why the students who are taking private work, don't come into the regular course and get full credit is simply because to get the full credit in music they have to do much more outside preparation than in any other study in the high school. If they want to study voice and don't care for the other things, they find their credits can be made easier, and with a less amount of time in any other study than in music. Don't you agree with that? You see the private teachers, or most of them, require a person to spend from one to three hours a day on preparation on piano lessons, and especially for the violin and that is very much more preparation than is required for any other study in the high school. Then if they take music appreciation that is another subject—almost a subject itself—then theoretical harmony, and our plan is two private lessons, two harmony lessons and one appreciation. These five periods require a great deal more time in preparation than any other subject in the high school to get one credit.

President Earhart: Why do you make the requirement that heavy?

Mr. Miller: Because we are getting credit in the University of Nebraska for this work and we have to make our requirements conform to their demands.

President Earhart: I asked the question because it seems rather an elaborate form of study; not only the study of piano and technique but the study of music and harmony and all that goes to make up musical appreciation. This means history, biography, form and aesthetics which is a very broad line of work to receive one credit. But I effectually stopped from saying any more when the State University will take eight credits—

one-quarter of the total amount of entrance credits; we should all be too thankful to make remarks.

Miss Fannie C. Amidon, Valley City, North Dakota: I would like to ask if the Nebraska State University accepts credits from every high school in this state?

Mr. Miller: A manual has been gotten out and printed in the high school bulletin and sent out by the University which gives rules whereby any high school that will do the work required receives credit.

Miss Emma Meservey, Fremont: In the smaller towns — I have five high schools in the smaller towns — they are all working for their credits and thus we bring into our chorus nearly every member of our high schools through this University work. No pupil is excused and the superintendent sees to it. First they may not understand what it means, but later they do if they happen to fall down at the end of the time in one study, but after awhile they stay because they love the chorus work.

President Earhart: I think many of you heard me say yesterday that in coming into Nebraska we were coming into a state which was rather more liberal concerning the giving of credits for music in high schools than any other state in the Union; I think it would interest all of you to get copies of these regulations and read them for you will notice when you have gone back into other states not so enlightened the credit is extraordinary. I see one member from Pittsburg nodding and saying we give the same credits in high schools for graduation, that is eight of the thirty-two credits but mainly they don't accept those 8, therefore why get the pupils to take it?

The time for this discussion is now over but it is so important that I am going to hold it open for a few minutes. However, don't misunderstand this as we must keep to the program, because Mr. Tomlin's rehearsal must be on time and fully attended so I can keep this open only a short time. Are there any other questions?

David Jones, Seward, Nebraska: I want to draw attention to the fact that the reason we get so much credit in Nebraska is through the efforts of one man and that man is Mr. Miller.

President Earhart: I had my suspicions, but I didn't know exactly.

Mr. Miller: I think possibly the statement is a little overdrawn.

President Earhart: We would naturally expect you to think that.

J. M. Thompson, Joliet, Illinois: The band and orchestra feature has made a strong appeal to us in general community interest, and I think that is one thing we have an opportunity to perpetuate and keep the orchestra and band coming. I want to refer to the perpetual plan we have in our state which we have tried to get for several years; three years ago I persuaded our Board of Education to get a set of band instruments and from that we started the plan which is working out as a perpetual scheme; I asked the teachers of the sixth grades to send two of the best boys, the highest in average credits of twelve different schools, two from each school; the new instruments came and were placed on the table and of course, having conferred with the parents about boys having to do with them, they being boys standing high in their classes and full of life; each boy was assigned to an instrument. We had four trombones, two baritones, five cornets etc., we told the boys we couldn't have a band

entirely of cornets, or clarinets, but I wanted each one to love his instrument. There were boys who had never played a tune, representing about a dozen different nationalities, three mothers of the boys to come into that band took in washings so you can see that we had a representation that should stand for the city's progress. I said, "Boys, I want you to love your horns"; and it was a case of love at first sight. I had a trombone instructor who took the four boys into one room; and an instructor on the clarinet who took the boys with the clarinets into another room and then my chief man was an old bandmaster and in five weeks they were playing a march; we have only four of those original boys left. We have those twenty-five instruments which are passed on to the boys standing the highest in the sixth grade. We charge each boy ten cents a week admission and under our plan of taking in new boys it requires their parents' consent; the band plays good music. we don't play trash or rag-time; these new boys take private instruction for ten lessons; our board is going to buy twenty-five more instruments this coming year, we have white uniforms and caps and when we march the streets the Mayor sends us two police officers to lead the band. It is the one thing that keeps our town in touch with the school work. I offer this as a suggestion that we may have this band and orchestral work as a perpetual thing.

Miss Eunice M. Ensor, Omaha, Nebraska: I would like to ask whether he chooses those with the highest average in the class and if so why instead of two boys that are the best musicians? I would want musicians; you take the two boys having the highest average in the class and they might not be interested in music at all.

Mr. Thompson: We have that as a standard so that no complaint can come in that we have taken in this boy or that boy, but we must have some standard so that Jones's boy can come in just as well as Brown's boy.

Miss Elizabeth Powers, Ottumwa, Iowa: I want to ask if the members of any class are admitted into the history or appreciation class or do they have to be in some certain class and do some general work?

Miss Haywood: As far as Lincoln is concerned any class can be admitted. In the class you saw this morning they were freshmen last September. I have a class who are sophomores; and I have another class of Juniors and Seniors. This class in history this year we are experimenting with; when we first began I asked that only Juniors and Seniors be admitted and that has worked very well this year; I should rather like to make it the fourth year, or at least the third year for my work in appreciation. I don't believe a Freshman is quite ready to take up the work we have done this year.

Miss Powers: The reason I asked is, I find that the freshman pupils that we have, who have not had general history are not as good as Juniors and Seniors who have had history.

Miss Haywood: I think it is hard on the teachers too.

President Earhart: I am sorry that we will have to close this discussion but we were fifteen minutes late in getting into the hall and we will have to proceed with our program.

A telegram extending greetings to the convention was read from Mr. Hayden of Keokuk, Iowa.

Our Constitution requires that a Nominating Committee be appointed

at this time and I will appoint as such committee: Mr. Coburn, Mr. Beattie, Miss Bicking, Mr. Giddings, Miss Ensor, Mr. Gordon and Mr. Miller. Mr. Coburn will call a meeting of that committee at such time as seems advisable.

I will call a meeting for Friday morning at 8:45 of the following committee who are working on a music committee under the commission for the re-organization of secondary education of the National Educational Association—I think that is our full description. The committee is as follows: Mr. Fullerton, Mr. Gehrken, Mr. McConathy, Mr. Miessner and Miss Shaw. This meeting will be held in the English room at the time stated.

We have with us Mr. Otto Kinkeldey, chief of the music department of the New York City Library, who will speak to us on the subject of "The influence of Folk music on the progress of art." He has spent a good deal of time in Germany and at the Music Teachers' National Association at Buffalo last year he gave an address, which I didn't have the privilege of hearing, but which I heard about from any number of our members who happened to be there, and who spoke so highly of it that I promptly wrote to Mr. Kinkeldey hoping we might get him on the program and was delighted when I found that he would consent to come. He will now speak to you.

## THE INFLUENCE OF FOLK-MUSIC UPON THE PROGRESS OF ART

OTTO KINKELDEY

If we trace the development of music from its beginning (or rather from a point as near the beginning as our investigations can reach) we may notice two diverging tendencies in the trend of artistic effort. The first is an extensive tendency, which seeks to bring within the sphere of its influence every human being, even such as we call uncivilized, provided only he be capable of feeling some emotion, however simple, and expressing that emotion in a simple way. The other tendency is intensive in character. It resorts to more complicated means of expressing more complex emotions and thereby narrows down the circle of those who are capable of creating or enjoying art products of this kind.

In the field of music we have, on the one side, that sort of art which we call folk-music, the unconscious work of a single or collective creator who does not know that he is an artist and who does not want to be an artist. All he aims at is to find utterance for a feeling that fills his own heart and the hearts of many or of all others alike. Such feeling must necessarily, because of its extensive character, be very simple and the means of communicating it must remain simple. There are two theories as to the origin of such art expression. The first is the so-called communal theory, which assumes that all art products of this kind are the work, not of a single individual, but of a group or community of beings, and that the specific share of each individual in the finished product cannot, at any rate by later observers, be clearly distinguished. And it is not discerned by the original creators for the whole process of creation is unconscious. The theory has been very ably expounded by Professor F. B. Gummere of Haverford in his book on "The Beginnings of Poetry". It is worth while noting, by the way, that although this work deals only with the literary side of the question, its deductions are of the highest importance to the musician, for it seems that in the beginning, and even now among primitive nations, folk-poetry is invariably connected with music, the words are invariably sung. And vice versa, folk-music seems to be always associated with words. All dance music is accompanied by singing or consists of tunes that were originally dance songs. The other theory concerning the beginnings of literary or musical folk-art maintains that originally every such work of art was the product of a single individual, working with no conscious art purpose; that his hearers just as unconsciously accepted and assimilated his work and each in his turn reproduced it, making individually such changes as his artistic impulse unconsciously suggested to him. Whichever view of the matter we may choose to accept, the most marked characteristic of this kind of art remains its simplicity.

The other tendency in art has given us products of a different kind. We have here the result of conscious effort, the deliberate elaboration of a single artist, who thinks carefully of what it is that he desires to express,

who from the habit itself or more or less trained thinking and feeling chooses more complicated subjects for art expression, who by the very act of deliberating and thinking about the immediate work before him is led to complicate it more, and who accordingly seeks more complicated means of expression, and who, in the very act of seeking and deliberating upon these means is led to complicate these also to a still greater degree. Now the theory of evolution as it has been formulated by Herbert Spencer finds the marks of the higher stages of development, be it biological, psychological or ethical, in a greater adaptability to a purpose and in greater complexity. It might seem, at first glance, as if it would be comparatively easy to apply this theory to the field of art also. So far as the element of complexity is concerned the facts just discussed might seem to point that way. But in matters of art, where the element of purpose is so often crowded far into the background, where from the point of view of some artists this consideration is and should be entirely absent, the application of the theory becomes, to say the least, exceedingly difficult. And we may find that even in the matter of complexity the theory does not explain the phenomena of art as easily as it does some other manifestations of human life. Be that as it may, the intensive effect of this second tendency in art is to narrow down the circle of those who are capable of understanding and sharing in the enjoyment of this or that particular artist's work or in some particular work of art. This process of narrowing down may even go so far as to narrow down the circle to a point, to a single individual. In this case we have the phenomenon of the genius who creates for himself alone, who feels that he alone is capable of really understanding and enjoying the works he has created.

Between the two extremes which we have sought to define there may, of course, be innumerable gradations, countless combinations of the unconscious spirit of simplicity with the desire for celebration. If we look at the phenomenon from the point of view of artistic progress, we must admit that the art as an art is not advanced by the motive power that produces folk-song. And insofar we may admit or acquiesce in the applicability of the Spencerian theory that the higher stages are the result of a greater complexity, the work of those who seek new and more elaborate themes and means of expression. But we must not therefore draw the conclusion that every attempt at complicating the matter and means of art is a step forward. Far from it. Even a superficial study of the history of music will convince us of that. The pointer on the dial of musical life has a pendular motion. Periods of energetic activity in the direction of elaborate and complex art are followed by periods of a return to nature, if we may so call it. And the return is not always an artistic retrogression. We have our French Revolutions and our world wars in the narrower field of art just as in life in general.

This does not mean that such varying tendencies in art must be mutually destructive. We intimated before that they might be at work together in one and the same individual. And in a historical sense also we may find them co-existent. Our history books in discussing facts like these must always present them singly, and in dividing the progress of art into periods for the purpose of a more convenient historical study we naturally choose some new and marked feature in giving the period a name. But life, par-

ticularly art life, does not always stick to the schematic simplicity of the book. Take, for instance, such an important period in the history of music as the end of the sixteenth and the beginning of the seventeenth centuries. We are accustomed to regard it as the period of the beginning of opera. That is, of course a correct view. But we too often lose sight of the fact that musical activities of other kinds did not simply fall into decay as soon as the opera appeared on the field. While the members of the famous Florentine "camerata" were making their revolutionary experiments in the "stile rappresentativo", and while Emilio dei Cavalieri and the group about him in Rome were aiming at similar effects, the pupils and successors of the famous composers in the classic polyphonic style like Palestrina in Rome and Willaert and the Gabrieli in Venice were still busy composing their masses, motets, madrigals and the like, some of them examples of a very high order of art. To be sure, the polyphonic style suffered a decline soon after this; but at almost the same time the new-born recitative style was going through its first period of decline. And while all this was happening still another field of musical art was being enthusiastically cultivated. It was the day of the light and popular style of composition which had begun with the peasant song or "vilanella" as it was called. The movement gained great ground in Italy, and spread to Germany and to England where it brought forth some of its most delightful blossoms. I need only remind you of Thomas Morley with his "airs or little short songs" and still more with his dance songs or "ballets" as he named them, following the terminology of the Italians, from whom some of the pieces themselves which he published under this name were directly borrowed. This whole movement is a striking instance of the effective presence, amid the ferment of new ideas which were the result of conscious and highly intellectual activity, and amid the complicated and highly developed forms of the older art, of the living force of the spirit of simplicity and popularity.

We are passing through another just such period in our own day. Operas which last five hours, symphonies which take up a whole evening in the performance are quite in order. The melodic and harmonic material of which these complicated forms are constructed is being diversified and complicated to such a degree that it is at times, even after study and intense mental application, hard to grasp or understand. And the means employed in translating these complex conceptions into objective sound are being made so manifold that it often seems as if the number of performers required in the presentation of such a work must exceed the number of hearers which can be crowded into a hall to listen. And even the smaller forms have been so elaborated and so far removed beyond the powers of comprehension of the ordinary mortal that the circle of sympathetic listeners is, comparatively speaking, exceedingly small. And at the same time we witness the growth of an interest in the simple kind of music, in folk-song and dance and in popular music, such as seems to have no parallel in the whole history of music. The past few decades have seen the publication of more books on folk-song, more collections of real or fictitious folk-songs, have seen more attempts to transplant the spirit of folk-music into the field of higher art than almost any period of the development of the art with which we have become acquainted.

It was intimated before that this interest and its influence, conscious



or unconscious, is never crowded out of the field entirely by the other interest in elaboration and complexity. It was stated that the spirit of simplicity might manifest itself very powerfully even in an individual whose work as a whole belongs in the other category. It is our purpose now to show in a little series of practical illustrations how through all the ages, so far as we can get at their actual music, the spirit of folk-music crops up sometimes where we least expect it, and how its manifestation often affords us the keenest enjoyment even when we, as beings capable of appreciating the so-called higher forms of art, do not adopt that attitude of mind which is necessary to the full and proper enjoyment of folk-art.

Our first illustration takes us back to the time of the *trouveres* and *troubadours*. The words of the little song are by the poet-singer Raimbaut de Vaqueiras and are said to have been sung about the year 1180. The story connected with them is this. The poet, as every *trouvere* or *troubadour* was in duty bound to be, was enamored of a certain noble lady. He had a rival in the service of this mistress, and it seems she was inclined to show more favor to the rival than to our poet. At a court festival, made gay with music and song, Raimbaut holds himself aloof from the company and meditates upon his misfortune as he listens to the bright music which fails to chase away the gloom from his countenance. Among the things he hears is a dance tune played by the minstrels upon their instruments. Immediately after they have finished, one of the courtiers, seeing the poet's sadness seeks to discover the reason for it, and bids him dispel the shadows that have fallen over him by singing one of his wonted songs in praise of his lady. The poet improvises the song "Kalenda maya" to the tune he has just heard. He sings to his mistress that the arrival of Spring, the new leaves on the trees, the songs of the birds, the flowers of the field can no longer have any charm for him until he sees his jealous rival vanquished and his own place in the lady's heart regained. The fame of the singer caused the words and also the music to be preserved, and so we are to a certain extent enabled to reproduce the old dance tune to-day, more than seven hundred years after it attracted the attention of the old poet. I say, to a certain extent, for there is some difficulty about it. We are able to read the intervals, to determine the melodic line without trouble, but the old style of notation leaves us in some doubt as to the rhythm. However, if we arrange the words of the poem as we would any simple folk-song and then fit the notes to them in the simplest way (one of the methods followed by musical scholars in dealing with these old pieces) we arrive at a result that surprises and charms us at once. The tune in this form seems just made for dancing and lends color to the story which is told about it. In its simple freshness it might have been sung for the first time by some merry musical gathering in our own time. It shows no trace of its seven centuries of age. We have here a striking proof of the fact art cannot become old-fashioned. It is the same to-day as it was centuries ago. We owe a debt of gratitude to the poet who by his carefully chosen words, by his higher art, caused this delightful specimen of simple art to be preserved to us.

Our next example is decidedly younger. It is only about 550 years of age. We find it first in a French manuscript of the fourteenth century, when it was probably written down for the sake of its text, its story. It is one of those stories which has always been popular in the songs and

ballads of all nations, the story of true lovers. It begins "La Belle se siet au la piet de la tour." This maid, who sat at the foot of the tower sighing and complaining, was asked by her father what caused her distress. Did she long for a spouse or for a lord and master? She wants neither; she longs for her beloved friend only who languishes in the tower. "Him you shall never have, for he shall be hanged at dawn of day." "O father! with him let me go to the grave; for this, folks say, is true lovers' way." If we apply the same rhythmical principle here, we are again most agreeably surprised by the result. The tune sounds just like a good many of our better modern ballad tunes. It catches the ear and seems just made for this touching story. And this simple tune was not scorned by the great musicians of its day. We know that the great composers of the fifteenth and sixteenth centuries often took folk-songs as the basis, the *cantus firmus*, of their complicated contrapuntal compositions. One of the great masters of the fifteenth century, Guillaume Dufay chose this tale of the maid at the tower for such treatment in a three-part setting, and it almost seems as if some of the tender simplicity of the old song had been transferred to each of the artfully contrived parts which the master of counterpoint winds and weaves about the long drawn-out notes of the original tune.

Another instance, or rather a whole series of instances of the use of a folk-song in a composition of highly elaborate art is connected with the once wide-spread song "l'Homme arme", the armed man. This too is a lass's lament, this time for a lover who has gone off to the wars and left her to pine away alone. It was used by Dufay in the fifteenth century, by many a great composer in the sixteenth like Palestrina, and as late as the seventeenth by Carissimi.

The early sixteenth century saw a great revival of interest in folk-song in Germany. It seems that, as is the case to-day, the so-called educated classes were suddenly awakened to the inherent beauty and the value of these humble songs of the people. All classes of society became "people" in a musical sense and took an intense interest in these songs which every one, high and low, knew well. The number of four and five-part settings and arrangements in which such real folk-songs are preserved for us is startling even to the close student of musical history. One of the most beautiful of these songs is easily accessible to all of us to-day in a simple but appropriate setting by Johannes Brahms. It is called "Es steht ein' Lind in jenem Thal."

There stands a tree in yonder vale.

Ah me! what does it there?

It's there to help me sorrow,

For I have lost my love so fair.

We must go far in the literature of modern art song to find an equally simple and yet so expressive a song of sorrow. It redounds greatly to the credit of Brahms that he recognized the beauty of these songs and took the trouble to hunt for them in the books in which he thought he might find them.

The love for folk-song and the spirit of simplicity is not confined to Germany. A very large proportion of the compositions of the famous English virginal school of the sixteenth and seventeenth centuries, the work of men like William Byrd, Dr. John Bull and Orlando Gibbons, con-

sists of sets of variations of well-known folk-dances and folk-songs, tunes that in their whole heartiness we can enjoy to-day without any effort or reserve. From the earliest times, and from the days of the well-known "Summer is icumen in" it has been characteristic of English music in all stages of its development to embody a great deal of folk-music or folk-like music in its higher art forms.

The case is somewhat different with the French clavecin composers of the seventeenth century, with the school of which the great Couperin is the most famous representative. The style of the French clavecinists is, as every student of musical literature knows, very ornate, so ornate that it is by no means easy to perform even by those whose technical skill is beyond the average. Insofar it belongs in the realm of elaborate art. But if we strip the great body of this work of its profuse ornamentation, we find underlying it a style of music characterized by the most delightfully refreshing rhythms, by a charming naivete of tune and harmony, which might tempt us to believe that the great masters of the clavecin had gone about listening for the tunes sung by the fireside, by the cradle or on the threshing floor, or danced on the village green, and had to be their own inspiration and the delight of all who heard what these masters did with them.

But now let us come a little nearer to our own time. It will not be hard to show that hardly a single one of the great composers who have become classics is entirely free from the influence of the simple style. And very frequently the parts of a great composition for which we love it most are just those parts in which the composer has deigned to sing in the style of the people. Our first example is the most striking of all. There was a time when Joseph Haydn was the most popular composer, (excepting for opera) not only in his own country, but in England and in France as well. His popularity has really never died, although there are some people who smile condescendingly when they speak of "Papa Haydn". Haydn could appeal to so many people because he spoke a musical language so simple that almost every one could understand it. Think of that delightful slow movement in the so-called surprise symphony. It is just such a song as any mother would sing to her child as a lullaby. There has never been a great composer who has used so much of the idiom of the people in his compositions as Haydn; and yet he has managed to find expression for the noblest human sentiments. We are too apt to forget that, and it would be well if we could persuade some of our orchestra conductors to let us hear a Haydn symphony oftener, which had been carefully prepared and not dashed off almost at sight just to fill out a program.

Need we point out how often Mozart and Beethoven employed the idiom of the people. The mere fact that some of their melodies could become popular hymn-tunes would prove that they knew at any rate, how to use it. And after all why should it surprise us to find the most effective part of the greatest symphony ever written based on a theme that is constructed like a folk-tune. See how wonderfully simple the theme of the choral movement of the Ninth Symphony is with its even rhythm and a melody whose first half is entirely diatonic and does not go beyond the compass of a fifth. The whole choral movement is really nothing else than a set of variations on this theme.

Or if we take Schubert and Schumann we have no difficulty in finding

in their works songs that might almost have been folk-songs. To be sure Schubert's "Sah ein Knab' ein Roeslein steh'n" has been crowded out of the field of songs actually current among the people of Germany by the setting of the same verses by another less well-known composer, but there is no reason inherent in the song itself why this should be so. It is merely one of those matters of chance which seem to govern the birth and the life of a folk-song. As for Schumann, it would startle no one to find a song like "O Sonnenschein" making its way into circles and classes of people who had never heard of the composer of the song.

It was mentioned before that Johannes Brahms in his later days manifested a deep interest in folk-music of all kinds. Brahms' early education had been sadly neglected, but he sought to make up in later life for the shortcomings which resulted from this neglect by a course of earnest and many-sided reading. Among the subjects with which he sought to become acquainted in this way was musical folk-lore. He dearly loved to browse around in collections of music books looking for old words or tunes which might strike his fancy. In the collection of more or less genuine old folk-songs which we mentioned in connection with "Es steht ein Lind in jenem Thal" there is one which Brahms seems to have regarded so highly that beside the setting for voice with pianoforte accompaniment he also published it in a most beautiful arrangement for four mixed voices. It is the song, "In stiller Nacht". The source of the words is known, but no one has as yet been able to trace the tune. It is strongly suspected that Brahms composed the melody himself and smuggled it in among the folk-songs. There is a somewhat finer sentiment, a more refined pathos in the music than is generally found in folk-songs, but it approaches the real folk-music style so nearly, that even the cultivated musician does not find it out of place in a collection of folk-songs any more than we find it out of place to insert Brahms' beautiful lullaby, "Guten Abend, gut' Nacht", in a collection meant for children or for home consumption by people who do not pretend to be particularly musical. But we need not confine ourselves to actual or feigned folk-songs. Brahms' whole work, in spite of the oddities of rhythm, in spite of the melodic and harmonic refinements, which are the result of careful thought and of great skill, in spite of their often abstruse content, seems to be permeated with snatches of folk-music or music akin to folk-music. Think of the tender song sung by the clarinet in the andante of the third symphony. Brahms' pianoforte, chamber and orchestra music is full of such gems of simple art.

Let us take a musician of another type. When Richard Wagner entered the field with his music dramas, he was decried as a revolutionary or even as a mad-man. To-day his works are the most popular works of any single composer on the opera repertoire. What is it that has seized the minds of so many admirers of Wagner who admit that they have no deeper musical interests? Of course, Wagner's folk-lore subjects have much to do with his popularity. But there are, perhaps, some other, some more purely musical factors which may enter into the reckoning. If we muster the so-called "Leitmotive" of the master's music dramas, do we not find quite a number of them which impress themselves on our memories and achieve a most marked effect by their very simplicity and by the ease with which their content is grasped. Consider the heroic Siegfried motives or the

sword motive from the "Ring". They make use of the same triad music that the folk-singer delights in. Or, to take a larger piece which is a little farther removed from this first stage of simplicity, but which shows Wagner striving to preserve the atmosphere of folk-like music, think of the mocking ballad with which Kurwenal answers Isolde in the first act of *Tristan*. Very evidently Wagner, aiming to produce a work of national art for all the people of his nation, did not disdain to learn from the people themselves some of the qualities which make a national art.

We are accustomed to look upon Gustav Mahler as one of the progressive representatives of the music of the post-Wagnerian era. Especially in the field of orchestra composition he is regarded as an innovator and a man of complex ideas and complex speech. And yet this composer made his debut in the world of symphony with a work which seems upon close analysis to consist largely of fragments of folk-music more or less elaborately worked up. The first theme of the first movement is one of those diatonic melodies which might do for a folk-song on any occasion. The second movement begins with a theme that might have been a lusty peasant's dance. It has all the unadorned vigor which we may hear any day from the fiddler on the village green. It begins with plain triad music like many a south German "Schnadahupfl". The third movement is a mock funeral march. It begins with a bizarre solo on the double-bass accompanied on the kettle-drums. The tune itself is very simple and is one of those which, being built upon the notes of the common chord with passing notes, lends itself very easily to treatment as a canon, which accordingly is the way Mahler does treat it. The tune may sound familiar at first hearing and there is a very simple explanation for this fact. If you will open any one of those delightfully illustrated song books with which the French gladden the hearts of their children at Christmas or on any other memorable day, you will find, almost without fail, the song "Frere Jacques, dormez vous?", generally arranged as a round or canon. Mahler has simply taken this French children's song bodily with just one or two insignificant changes and made it the object of a delightfully humorous orchestral fancy. He gives no intimation as to its source, but in another part of the same movement he lets us see that we are not on the wrong track when we seek to find the direct influence of folk-music in parts of this symphony; for in introducing a new subject in another part of the movement he marks it "Sehr einfach und schlicht wie eine Volksweise". (Very simple and artlessly like a folk-tune.) And the melody itself which he marks thus is really like a folk-tune.

There is a particular school or group of composers which has become very popular within the last decade and deservedly so. It is the outspokenly national Russian school represented by Borodin, Moussorgsky, Rimsky-Korsakow and others. These composers set out deliberately to establish a new and distinctively Russian national school founded on the folk-music of their country. The popularity of such works as Moussorgsky's "Boris Godunow" and Borodin's "Prince Igor" is surely due in no small part to the effectiveness of the folk-scenes, the songs and dances which are used so profusely in these operas.

And now to cite one last instance of folk-like music in a modern opera, who upon hearing for the first time the music sung to the words "Ist ein Traum, kann nicht wirklich sein" and not knowing the composer,

would ever guess that it had come from the pen of Richard Strauss? And yet it is the closing duet of the "Rosenkavalier" with a naive, fetching little melody that warms the heart and sticks in the memory even after almost all the other impressions of the opera have vanished.

It has been a long journey from the *trouvere* song of jealous love to the *Rosenkavalier*, and the student of history knows that many a battle has been fought along the way. Schools and styles have come and gone, men of genius have struggled, have come into their own and have been forgotten again. The world of music is, on the whole, peculiarly ungrateful on this last respect. But through it all there runs one clear, sympathetic strain, one *cantus firmus*, which we can always hear if we listen for it,—the folk-song. Those great men who have been great in the noblest and at the same time in the most human sense, have always listened for it, and it has kept their own work from losing its brightness by dazzling with too much light, or from being cloyed with too much sweetness. He who manages to keep in touch with the musical soul of the people is in no danger of mingling his own art with things untrue or things doomed to early death. It is this cathartic effect of the study of folk-music which should make it of such inestimable value to the artist as an artist. Its still greater worth lies in its purely human interest which must endear it to the artist as a man and to all men who love art either in a productive or in a receptive sense.

Let us, therefore, not scorn the humble and the homely element in music; let us not look with disdain upon that simplicity which, after all, is one of the highest types of beauty; let us teach our children and our pupils to love it; let us not be ashamed to enjoy it unrestrainedly, whenever and wherever we find it. So may a community or a nation look forward to becoming a really musical community or nation, and to leaving the generations which are yet to come still more musical.

At the close of Mr. Kinkeldey's address Mr. Kinnear of Larned, Kansas, called attention to the telegram received from Mr. Hayden, and offered the following motion:

I move that a suitable telegram be sent Mr. Hayden as a recognition of his value. Duly seconded, and upon motion being put by the chair was declared unanimously carried.

Meeting adjourned for the day.

## CO-ORDINATION OF ARTISTIC TRAINING

THIRD DAY'S SESSION—THURSDAY, 9:30 A. M.

Meeting called to order by President Earhart who introduced Professor August Mozer, of Lincoln, who favored the Conference with a number of violin selections, which were heartily received.

President Earhart: The next number on our program is an address by Professor Paul H. Grumann, Director of School of Fine Arts of University of Nebraska, who will now talk to us upon the topic of "The Co-ordination of Artistic Instruction."

### CO-ORDINATION OF ARTISTIC TRAINING

PROF. PAUL H. GRUMMANN.

From time to time we hear about extraordinary educational feats. A boy secures his Ph. D. degree at sixteen, and a girl acquires an astounding number of languages at a similarly early period. The infant prodigy in music is matched by the mathematical wonder. Interesting as these cases may be, the critical observer can not divest himself of the fear, that the parents of these prodigies have used their children for rather dangerous experimentation.

It is not to be denied that prodigies do exist. To the educator they offer a most difficult problem. It would seem the part of wisdom not to train them along special lines of inclination exclusively, but to give them some chance to live a normal life. The vital error that so many educators of such children seem to make, is that they have a painfully narrow and distorted view of the end to be attained. The finished product is to be a man or woman, not a machine that turns out a certain kind of work. We know that the human mind can be trained to do almost any activity. We know that this training can be intensified and that astounding results may be obtained in a remarkably short time. We know, moreover, that such training in proficiency is rather elementary in its nature, to be compared with intensive raising of alfalfa. The really scientific farmer gets beyond that point of view, he not only asks himself how much produce can be raised in a given period, but he plants to raise it in such a way that the farm will be better — not worse as a consequence of his activity.

The prodigy should be trained as every other human being should be trained; to become physically efficient to such an extent that he may perform the duties of life in a satisfactory manner without harm to himself and his descendants.

This is an obligation that our modern education still takes too lightly. In the abstract we assent to it most enthusiastically, in the concrete we lose sight of it. Too often the efforts that we make are merely subsidiary, rarely are they in accordance with large educational aims. This, the necessary foundation of all successful educational endeavor, still rests largely in the hands of individuals who have no expert information.

The reason for this and other evils is that we still think of the subject

and not of the child. The trainers of prodigies have carried this ridiculous system to its ridiculous extreme. Gradually we have tried to shift to the saner point of view of educating the child into its full inheritance, but the traditions of the old point of view are so strong, that we unconsciously revert to it. Over a century educational thought has looked upon this as a question hardly open to debate. Herder, Pestalozzi, Froebel, and their followers have found little refutation, but our practice does not harmonize with our theory.

It is clear that the aim of all sane education must be, to develop efficient individuals, not individuals proficient in a narrow activity. We are aware of the fact that this is the age of specialization and that most people will in time engage in some specialized activity. They cannot acquire the highest results however if they lack general efficiency. The man who is merely a specialist is nothing at all.

In the past we have had many wise appeals not to train too narrowly for our intellectual activities. A mathematician must know some things besides mathematics. A philologist must know something about psychology and anatomy. Unfortunately most of our intellectual advisors have confined their advice to the narrowly intellectual horizon and have therefore neglected interests that are quite as valuable, interests that if properly conserved lead to intellectual activity on a higher level.

One of the reasons for this one-sided intellectual view is to be found in the fact that we have been so slow to make the proper deductions from our new psychology. In the dim and distant past it was believed that our intellectual activity was a part of our spiritual self, was an entity quite distinct from our physical organism. Long ago we learned that this is gross error, that our spiritual, intellectual life depends upon nerves, nerve centers, brain centers, glands and muscles. We have learned that we can know only those things that come to us through our senses. These sensory impressions are apperceived by good or bad nerves, nerve centers and brain centers, and a high or low grade of intellectual and spiritual activity must be the result.

If we were to square our practice with our theory we should be forced to make physical soundness our prime aim. Next to this in importance, clearly, we should place sound sensory development, for it is directly subservient to the prime object. A deficient sense of taste removes one of the best safeguards of health. A poor sense of smell subjects to constant danger. A sense of feeling that is vague is quite as dangerous as poor eyes and ears. Inversely stated, the individual who has all of these senses raised to the highest possible power has the best possible chance of realizing physical and mental sanity of the highest type.

Our sensory activity moreover affects our physical and mental activity in a manner even more potent. Our activity, our effort, is largely the result of sense impressions. Few of us act upon an abstract intellectual conclusion. We act largely as we are prompted by our emotions, and activity, mental as well as physical, is the means by which we build personality. We therefore see that the senses do not only report the outside world to us; they prompt the activity which makes us assimilate it.

Just as physical education concerns itself with the development of the body, art education has for its field the development of the senses.



Just as physical development should continue along the best possible lines up to and even beyond maturity, so sense development should receive progressive care at least throughout the plastic stages of the individual.

The duties of the mother become quite apparent when we look upon the problem from this point of view. She should give the child its greatest possible physical health. She should never lag in her efforts to aid the sensory development. The fondling and caressing develop the sense of touch. Most of this will be provided by instinct, but if the instinct is weak it should be cultivated. The mother should teach the child to smell and to taste by gradually increasing its power of discrimination. She should use good language and should sing good songs, so the child may learn to hear. She should surround the child with things to see and she should teach it the elements of seeing. If she does these things adequately it will be of little consequence how soon the child will learn to read, write and cipher. The basic things are to be done in those precious first six years. Last but not least the child should learn to play. If its senses are properly developed, without impairing, its health the child will play for its senses will prompt it to do so. It will sing and it will talk because its emotions have been stirred by sound sensory activity.

Then comes the Kindergarten training, with which the art specialist has little fault to find. Here the school attempts in one short year to catch up with all that the mothers, who have been teaching the child to read, have neglected. Here the sensory activity of the child is the main issue and here the child is taught to play if it has been neglected in this respect.

After the year in the kindergarten the child is treated in a less satisfactory manner. Now the school centers its activity on the intellectual side. Two of the senses are given special treatment. The sense of touch is left to become stunted, for the modelling of the kindergarten is now generally abandoned. But the sense of sight is trained in the drawing classes and the sense of hearing in the singing classes. The reading becomes a rather formal exercise shorn of its real charm, the dramatic, the play element.

How is the artistic training of the child handled in most of our graded schools? The teachers are examined in all other subjects but drawing, music and elocution. They frequently cannot hear, see and express themselves. These teachers now undertake the training of pupils in seeing, hearing and self-expression. In hundreds of these school pupils are corrected when they are right and encouraged when they are wrong. The confusion will continue till our superintendents and boards realize that the training of the senses requires expert service even beyond the kindergarten.

Some of our difficulty might be met by the supervisors of these branches if they would call more attention to the basic importance of correct seeing and hearing in their work. This, as I see it, suggests the reason for much of the weakness that we find in many drawing and music classes. The teachers do not realize that their success depends directly upon correct seeing and hearing.

The child is asked to draw an object, but it has never seen this object correctly. The intelligent drawing teacher proceeds to teach the child to see the object in question, it must be given an object which is so simple that it can see it. The best teacher will go beyond this. She will teach the child to see many objects which are not intended for reproduction. She

will interest the child in seeing to such an extent that it will have an unconquerable desire to draw what it sees. The same thing is true of color distinctions. The poor teacher begins with the paint box. The teacher of insight finds many ways of impressing the child with the value of colors. She will be able to show the child the protective coloring of insects and butterflies. She will call attention to the distinguishing color of birds. She will point out the importance of color in our foods, houses, dresses. Last of all she will get to landscapes and designs, and she will now find an interest in her pupils that reaches beyond the class exercise.

The same things is true of music. Too often the child attempts to sing without being enamoured of sound. Here again the animal world with its wealth of note is an interesting and easy approach. Interesting sound phenomena in vibration, an aeolian harp or small chimes will help fix the attention. Just as the child hears much language that it does not understand, before it tries to reproduce small fragments of it, so it must hear much music before it has sensuous joy in it, before it will make the right effort to reproduce it. Since many children do not hear an adequate amount of music in the home, it becomes double important for the school to make up the deficiency before the child is expected to imitate with the sensuous joy which is the soul of all art.

Some of the time that is at present given to theoretical analysis might well be devoted to the production of good music intended for the sensuous joy of the children. In no case should the theory anticipate the joy of hearing and a certain discrimination in hearing. We cannot deny that a man who is color blind, might learn very much about the theory of color, nevertheless it would be rather absurd to encourage him in the study. May we not discern a degree of such absurdity in our failure to make our first appeal to the sensory activity in drawing and in music?

So marked has this theoretical, so-called intellectual tendency become in our reading classes, that a child who reads correctly and with emotional interpretation is ridiculed. Few of our teachers go beyond correctness of pronunciation into the field of dramatic reading. In a word, they strip the reading lesson of its greatest inspirational appeal. The child, like the teacher, seems to have lost its sense for the sensuous beauty of speech sounds, with the result that our reading and pronunciation seem to be growing steadily poorer. Since the reading of impassioned speech seems to be becoming a lost art, the teacher of music is placed in a rather curious dilemma. Song is impassioned speech raised to a higher point of intensity. If expressive reading is foolish, then music is the acme of the ridiculous. Foster the one, and there will be little difficulty in developing the other. Therefore supervisors of music should work in co-operation with supervisors of reading—should urge the founding of supervisorships in reading where they do not exist,—so the art of oral self-expression may in time come to its own.

No amount of co-ordination, of course, will make up for an inefficient teacher, a teacher who lacks buoyancy and enthusiasm. Our best aestheticians have taught us that art is a higher form of play. Both spring from an overplus of energy, a high enthusiasm. Since this is the case a passive, listless hypercritical teacher of art is a contradiction in terms. The work in drawing, music and reading should moreover give the pupil

that emotional stimulus that will carry it through the entire day properly stimulated.

Art and play have this stimulating quality largely on account of the element of illusion which inheres in them. A child is eager to play with a doll all day, if it imagines that the doll is a real baby. Boys will run for hours if they can imagine they are Indians. The make-believe is the strong incentive toward continuous effort and this sustained effort is valuable because it gives the child a severe training in physical, emotional, intellectual and moral efficiency.

This make-believe element, the illusion, is present in all art. Drawings are feigned representation of things. Dramas likewise feign feelings. Songs portray feelings substituted for those actually called for by our real life. The individual in a playful mood calls up feelings other than his very own, just as the actor impersonates somebody not himself.

At a glance we can see that art training which involves the illusion, which cultivates our ability to create illusions for ourselves is different from mathematics, science and history--subjects that, in the nature of the case, strive to establish the difference between truth and fiction, strive to divest the abstract truth from any illusions that may cloud it.

At first sight it might seem that education should concern itself only with such subjects. Closer scrutiny at once reveals the fact that illusions may after all serve a good purpose. The illusion takes us out of ourselves, leads us for a time away from our selfish thoughts and interests, rests our emotions. Again, by intensifying our emotions at the proper time, illusions make it possible for us to do work of a superior type. Unless we think that our work is really more important than it is, we shall do it more poorly than it should be done. Unless we succeed in throwing wholesome illusions around our activities we are doomed to failure. Every good mother exaggerates the importance of her children, the mother who does not will rear only counterfeits. The teacher whose mind works like a steel trap in mathematics, science and history frequently fails in teaching even these subjects, because she lacks the healthy illusions which life does demand.

When we begin to analyze our experience this becomes sufficiently clear. A small cut on our hand does not feel small, it feels large. Our physical feelings deal in illusions because our pain should exaggerate for the sake of our simplest self-protection. When we lose a tooth and pass our tongue to the cavity that has been left, it feels many times as large as it actually proves to be upon more accurate examination. The nerves of our tongue exaggerate. If they did not we should probably find it difficult to speak. The slightest shift of the tongue, and an l becomes an r. If our tongues did not exaggerate for us we should constantly confuse our sounds, we should become inarticulate. No sane individual will therefore strive to have the nerves of his tongue tell the cold truth to him, no one will divest his tongue of its illusions. But, to remain true to our example, the tongue might carry its illusions too far. Then it would report a cavity in the mouth so large that it might frighten us unduly. Then it might cause us to pronounce in a grossly exaggerated manner. In a word the illusion must be tempered by reason, but it must not disappear.

Since sane art supplies just these sound illusions, it has its place in

the curriculum of our graded schools, and the schools that neglect it are casting out a vital element. The schools on the other hand that fail to devote the proper attention to the disciplines that deal primarily with facts, are allowing the illusions to become guilty of manslaughter.

Glaring as the deficiencies of art instruction in the grades may be, what can we say of the secondary schools? In a report which Charles W. Eliot, President Emeritus of Harvard University, has just made to the General Education Board he says: "America's secondary schools pay little attention to the training of the senses and provide small opportunities for acquiring any skill of the eye, ear or hand, or any acquaintance with the accurate recording and cautious reasoning which modern science prescribes.

"In respect to the training of their senses, children of well-to-do parents nowadays are often worse off than the children of the poor, because they are not called up to perform services in the household or on the farm which gives practice in accurate observation and manual dexterity.

"The training of the senses should always have been a prime object in human education at every stage from primary to professionary. The prime object it has never been, and is not today.

"The kind of education the modern world has inherited from ancient times was based chiefly on literature. As a result the programs of secondary schools in the United States allotted only an insignificant portion of school time to the cultivation of the perceptive power through music and drawing; and, until lately, boys and girls in secondary schools did not have their attention directed to fine arts by any outside or voluntary organizations."

When I read this statement, I rubbed my eyes and looked at the paper a second and a third time. Such a message from puritan New England, New England that has given us our artless school system. Such a message from our New England Brahmin who revolutionized the secondary schools by putting the sciences into them, and now, with riper wisdom, comes forward with the additional claims for art.

We can agree with President Eliot, yet we can go a step farther and say that that literary education which we have inherited from the past is faulty because it lacks the touch of art. As long as teachers of literature in secondary schools read their poetry as they might a problem in algebra, we shall fail in literature. As long as we murder and dissect algebra, we shall fail in literature. As long as we murder and dissect it costs us.

When the high school correlates music, painting, dramatics and literature it will have less trouble in creating an abiding love for literature and more of its pupils will have a genuine desire for self-expression. We agree with Dr. Eliot that the pupils will gain in general efficiency by such a change.

Beyond the secondary school we are concerned especially with the professional training of the artist. What is our practice at the present time? Prospective painters attend art schools where they draw, paint, and study pictures from the technical side. Frequently the students have had no secondary training at all. Their training is exclusively artistic with the result that many of them become unbalanced, that their illusions

become distorted. Is it surprising that the illusions of such individuals should frequently take on the form that their own art is the only thing worth while in the universe?

We have heard much about the artistic temperament and we believe in it when it moves along sane lines, when it respects the limits of reason. Art schools have great difficulty in dealing with this artistic temperament, they might deal with it more successfully if they insisted on entrance requirements and collateral work of a collegiate character. The moment such a change is suggested however, many artists point the finger of scorn and assert that the great masters were not trained in art schools but in studios. The masters succeeded because the conditions under which they worked gave them the necessary broadening for which we are pleading. Michael Angelo sat at the table of Lorenzo de Medici, where he conversed with the greatest scholars of his time. He was equipped sufficiently in engineering to build the fortifications of Florence and one of his pastimes was dissecting. He was a sculptor and undertook the painting of the Sistine Ceiling against his will. This man had the broader training in his workshop that we must try to supply in our schools. The training that creates sound and productive illusions.

In Dramatics we face a similar problem. Our actors train on the stage or in schools of drama that are too narrowly technical. The result is that they are able to perform selected roles instead of being interpreters of great dramatic conceptions. The great actors succeed in spite of the poor training they receive. But the great actors, as a rule, do not have enough intelligent support to present their plays properly. This will continue as long as acting remains a trade. It will rise to a profession when the breadth of training lifts the actor out of his present status. On the stage we also encounter the artistic temperament; at its best, in the great players who have had a broad school of experience. The biographies of great actors rarely report a coxcomb and an insufferable egotist. But these characteristics are quite common in the rank and file largely because the artistic training has not been corrected by other types of activity.

In the field of music the phenomena which we have noticed in the sister arts seem to assert themselves even more violently. Of all the arts, music makes the most violent emotional appeal, since it combines the appeal of the sense of hearing with that of the rhythmic sense. Especially the student of music therefore should be trained in such a manner that his emotional life, his illusions, do not lose all proportion. No sound illusion is in danger of becoming atrophied by having it subjected to rational checks. The musician can accomplish the highest only when he can apply self-criticism, a faculty which he will not develop adequately if he does not get outside of the artistic activity at times into fields where critical analysis is the vital element. Such a course may give us fewer virtuosos but it will grant us more musicians.

In no field of artistic activity has the mercenary element played greater havoc than in music. Sentimental youngsters who need manual training and home economics have been lured by mercenary musicians to devote all of their time to music. Under a system that requires no license from the music teacher the profession has been filled with uneducated persons who frequently have no general training and, all too often, have only a

sentimental devotion to music. The least that we can do for them is to insist upon publicly supervised schools of music that do not encourage students for mercenary ends, schools that do not forget that the pupil must develop character and breadth in addition to technique.

It is very easy to sit in the seats of the scornful when the artistic temperament is discussed. The constant danger is that we are likely to forget that the artistic temperament of the right kind is and remains a badge of nobility. We have no right to condemn a ten dollar gold piece because some counterfeits are in circulation. We also admit that certain great artists through the pressure of years of specialized activity become odd.

It should never be forgotten, however, that the scientific temperament may also go to seed. What is more pathetic than the figure of Dr. Scholz in Hauptmann's *Festival of Peace*, an intellectual man in whom the emotions were not cultivated by art, in whom the illusions were not kept alive. This man with all of his superb science makes a failure of his science, of his family and of himself. When we think of Beethoven with his peculiarities we must not forget that Darwin at the end of his career wondered whether his sacrifice to science was worth what it had cost him.

The highest aim of art instruction is to stimulate creative work, to produce creative artists. The psychologists have given us some valuable help in our solution of this problem. They tell us that the first conception of a work of art flashes upon the imagination of the artist, that it is the subconscious rising to the state of consciousness in the artist's mind. The wealth of the subconscious mind depends upon heredity, the environment, the sense impressions and the mental activity of the individual. No educational program can modify the first, all of the other factors may be fostered by a sane procedure, and it will be clear at once that the broader culture of the artist should not be neglected.

After the birth of a work of art, after the initial conception, the inspiration as our fathers called it, the artist tests out his conception critically and then executes. Here again the critical and technical qualifications go hand in hand, and of course it is necessary as we have seen, that the whole activity be supported by sound illusions.

In his "Lady from the Sea" Ibsen has given us two artists whose deficiencies throw the work of the real artist in high relief. Lyngstrand, the irresponsible dreamer, who espouses art because he thinks that art involves little work, who thinks that sculpture is easy on the hands, who dreams of conceptions but never has any and therefore matures no works of art. In contrast with him Ballested is always busy at something. He does not have his own conceptions, but borrows from others. Having borrowed them he does not mature them, but he paints them in accordance with the routine of his trade. Both artists are inadequate, Lyngstrand is a pauper and Ballested is not much better for his art benefits no one.

Art education should be correlated in such a way that these pitfalls may be avoided. Properly correlated art instruction becomes the vital core of all education as Goethe contended in his *Wilhelm Meister*. The sage of Weimar was not far from the truth when he stated the purpose of life, the end of all education to be:

Im Grossen, Guten, Schoenen  
Resolut zu leben,  
To live with a conscious, definite, intelligent purpose  
In the Great, the Good and the Beautiful.

President Earhart: The next number on our program is an address by Mr. Wm. L. Tomlins, of Chicago, Illinois, on the subject of "The Music Supervisor and Community Singing—A National Movement" but before we listen to this address will the audience joint in singing "Tomlins will shine tonight". I think he will also shine now and I think I need not express anything except delight at our hearing Mr. Tomlins now.

(EDITOR'S NOTE: In spite of most vigorous efforts it has been impossible to obtain either the manuscript or an adequate report of Mr. Tomlin's remarkable address. Only those who heard him will realize what an unfortunate omission is thereby made.)

At the close of Mr. Tomlin's address the business meeting was held and the following business transacted:

President Earhart: The first matter of business is the secretary's report but Miss Benson says that she has nothing to report beyond what will be contained in the printed book of our proceedings as was the secretary's report for last year.

I will next call for a report from our Treasurer, Mr. McIlroy:

Mr. McIlroy reported as follows:

I would ask you to allow me to make a report of just the membership and give you a fuller report at an adjourned meeting tomorrow morning.

President Earhart: I think we would be very much interested in hearing that now.

Mr. McIlroy: The registration for this year is 242 new active members, 125 renewal active members, and 296 associate members most of whom are teachers in the Lincoln schools and their friends, making a total registration to date—remembering that we get some of our renewals in for several weeks yet—the total to date is 663.

President Earhart: What is the largest total registration prior to this time?

Mr. McIlroy: We have never crossed the 400 mark before.

President Earhart: That is Mr. Miller again.

We will now have the report of the Board of Directors from Mr. Miller, the chairman.

## REPORT OF BOARD OF DIRECTORS

At the conclusion of the Pittsburgh meeting the officers held a meeting at the Schenley Hotel. Matters of general policy were discussed. It was decided to hold the 1916 meeting at Lincoln, Neb., during the latter half of March.

By correspondence during the year, it was agreed that the president should take the initiative in making the program, the board to be consulted freely on all matters. It is generally agreed that matters involving the expenditure of money aside from the routine expenditures should be passed upon by the board. This has proven to be very difficult to do by correspondence as some matters necessarily had to be arranged and the sanction of the officers secured afterwards. Among the matters that were submitted by correspondence to the directors were: The general plan of the program; a concert by the members of the Conference; the local program; the director for the concert; the complete program before it was officially announced. While there was some difference of opinion about different items, we were guided by the majority opinion of the board, and no important action was taken by the chairman without advice and suggestions from the directors and other officers. The officers and directors were repeatedly asked to make suggestions which involved considerable correspondence on their part.

The chairman had small flyers or inserts printed to the number of 8,000 to advertise the Lincoln meeting. These were kindly distributed by four of the leading music book publishers in their regular correspondence and also by the chairman and others involved. As the Lincoln Commercial Club paid for the printing, this work was done without expense to the Conference. To our president belongs the honor and credit of securing a special train and inducing the railroad to conduct an extensive advertising campaign. Another important publicity matter was the use of official letter-heads by the officers and directors. 1,200 were used and as many more were needed. It is important that full reports be made by all executive officers and committees, not only for the information of the members of the Conference, but as a matter of precedent to serve as suggestions for succeeding officers and committees. The chairman of the board alone has written about 1,000 letters during the year, besides numerous articles for different papers and magazines.

To make this report of value to the succeeding officers a few suggestions, based on the experience of the year, are offered.

The directors should have one meeting each day, during the Conference meet. All bills for the Convention, so far as possible, should be in by Wednesday evening. The auditing committee appointed by the president should meet and audit all bills on Wednesday or Thursday before the business meeting. The board of directors should meet on Thursday after the election of officers, and decide upon the place of the next meeting. This would enable them to discuss the plans for the next meeting much more carefully and completely than can be done by correspondence. In



this way the wisdom of the majority can be much better obtained, and the plans for the next meeting be developed early enough to secure much more publicity.

Some have felt that the constitution should give the right of selecting the place of meeting to the members of the Conference instead of to the Board of directors. The reason why this should not be done is very easy to understand. Only 100 members or less, attend the meetings regularly whether east or west. If left to the members at any certain meeting to decide the question, about three-fourth of them would either vote to keep the Conference near enough for them to attend or else be compelled to vote for it to go so far away that they could not attend. If this referendum vote on the place of meeting should have been final instead of suggestive, the Conference would not have come west this year. For the good of School music in the United States this Conference must continue its policy of meeting in different sections where there is a possibility of gathering 400 or 500 supervisors. The plan of alternating the meetings east and west seems to have become an established policy of the officers of this Conference and the continuance of that policy is the greatest assurance of the future usefulness of this organization.

C. H. MILLER.

President Earhart: I am inclined not to take any action on the Secretary's and Treasurer's reports at this time as they are to be continued, but this report from the Board of Directors is complete and if there are no objections it will stand approved. There being no objection it is so ordered and the report is approved.

The suggestions made by Mr. Miller in this report should be heeded very carefully. One is as to the selection of the place of meeting for the coming year in time to give the officers for the coming year an opportunity to consult with the local supervisor of music where the meeting will go; the greatest difficulty is in having the officers and board of directors separated by hundreds of miles necessitating their correspondence around a large circle before you get action. After it has gone around the circle there is usually some reason for modification and it travels around the circle again and in the end we have to make a decision that ordinarily is not pleasing to everyone without an interchange of thought. So with that suggestion I think we shall be able to carry out our plans better this year. That is the reason I asked that the business be taken up promptly and we want everyone to remain in the room.

If there is any attempt in another year to have a special train movement I hope the members will understand it better than they did this year. I have no interest in keeping up the special train movement; it was an honor thrust upon me and resulted in having the agents of the railroads camping in my office for two weeks. Consequently, I didn't do anything to earn my salary in Pittsburg for two weeks. I simply worked on this special train business at the instigation of the agents of the roads; it is a good thing to have railroad advertising, it is a good thing for us to come as far as we can together, and it would be a saving to Mr. McIlroy because he could give receipts on the train for our dues. There are plenty of accommodations but if we come on the regular cars we can't transact any business on the train. I have heard complaints in the conference

that you don't get time to talk and visit together; if we had a special train you could do that. The Interstate Commerce Commission won't allow special trains to operate without a certain number, and neither can a railroad company stock a dining car, acquire a train crew and get them assembled on an instant's notice, not even if you send in your reservations just two hours before the train leaves. It is necessary for them to know three days in advance in order to get their train crews arranged and stock their dining cars and so forth. There is always a certain number of cancellations, therefore for train movement you must have a margin for safety. We used the telegraph wires very freely to keep in touch with Chicago. We had a train that separated us entirely so we could have some music; and we had an observation car and we could have these little informal musicals on the train. And we have the publicity which the railroads will give the conference; the direct advertising in trying to interest supervisors all over the country is inestimable. It had never been attempted before to get any sort of arrangements for special rates. I had an application in with the various passenger associations in Canada and the United States. They all returned their official statements that the matter of special rates had been taken up but that the number in attendance was not sufficient to justify special rates. The special train movement has many special and pleasing features and if we continue that in the future I hope you will turn in your reservations early and try to make your arrangements conform with the route and see if you can't help the association. Even the matter of starting earlier to gain a few miles on the trip might lead you to take another route but I think it worth your while to take the special train. Mr. Dykema came a little out of his way to join our special train at Chicago. If there is a special train next year make your route conform to it: it will enable the association people to gather together and will bring you more than you can otherwise get if you leave it to your individual initiative in buying a local ticket.

Mr. Dykema: I have a very brief report to give on the Journal. I will mention three items of the policy, namely: Policy; financial aspect; and the question of circulation. We have felt that the policy must be continued along the lines originated last year of making it a very informal sheet; not so much the presentation of weighty and lengthy papers but rather heart to heart talks as far as we can through cold print. It should consist of a large number of short contributions. We have felt that the symposium was the heart of the Journal and have tried to get as many supervisors from over the country to contribute as possible. The question of continuance is one for the association to decide.

The second thing is the financial side, I may say. You probably saw from the proceedings last year, what we were able to do in our work last year; and we came through with a balance in our favor. The Journal has paid for itself and has given a balance of \$147 for the use of the Conference. \$102 of this was devoted to the paying for the proceedings, the printing of which was very heavy and the balance of \$45 came into the treasury. This year I think we shall have, after we have paid all bills, (they are not all paid yet), a balance of about \$150.

On the question of circulation, we have as far as we have been able, secured the names of the increase in membership in the last association meeting and have sent out something like 5,900 copies. We should like

to increase that up to 10,000. It is only a question of getting reliable lists of names. We should like to have a movement such as suggested in the last editorial; a committee of 48, one representing each state in which each person would provide us with all the names of people interested in school music in that state. I think it is possible; from what I can judge, and I believe that the publishers feel that they are getting value out of our advertising, if we can increase the publicity I believe we can and will obtain adequate responses and will increase our advertising rates. So these three things—the informal character, the ability to maintain our funds, and the desire to augment our circulation—those are the items.

President Earhart: Is it desirous to have the association's approval of the report.

Mr. Dykema: It isn't necessary on all of the policies, but I should like to have an expression on two of them:

First, Shall we continue this informal character, or shall we endeavor to make it a little more weighty by introducing longer and more intensive and abstruse discussions?

Mr. McConathy: Moved that we continue the past policy; seconded by Mr. McIlroy; motion put and declared carried by the chair.

Mr. Dykema: The second question is:

Shall we send this Journal to anybody; shall we do all we can to increase the number of people who will read it, sending it free; or shall we restrict the list by putting a subscription price upon it?

Miss Shaw: I move that the Journal be sent free to all interested in public school music; seconded by Mr. Kendel.

President Earhart: Before putting that question I want to make a remark myself. The matter of sending it out is a financial question and as I understood you the other day, Mr. Dykema, it is advantageous on account of the advertising rates to send it to the larger number.

Mr. Dykema: There must be a limit to the generosity of the publishers, I think the rates are about right, but just how far they are willing to go I don't know; I think we could increase our rates 50 per cent.

Motion put and declared unanimously carried.

President Earhart: If I have the run of the business correctly I think it is in order now to ask Mr. McConathy for a report of the committee that was continued from last year in investigating college and university credits, music credits from the high schools.

Mr. McConathy: It is working under the music committee that Mr. Earhart is chairman of in connection with the National Association. It seemed to us in studying this problem that we would further the work of this committee better by concentrating upon the work assigned to the other committee, namely, to get out a course of study for high schools to be presented to the National Educational Association for its adoption through the committees if there were time.

Now we have been at work upon a course of study for high schools covering all of the different types of high school work. This report has been summarized and the summary sent to the members of the music committee, of which Mr. Earhart is chairman. It has been approved and returned to the Re-organization Committee etc.—that long name again—and by them the summary is approved, or will be approved in their report.

And in order to get that closed it has seemed best to this committee to postpone definite action now in order to work up the points of credits, both in high schools and colleges, and the relationship of the two.

We, therefore, report progress and feel that a great step, if we may express it, has been taken this year in preparing this report which in due course of time will come out to you.

Our next step must be, if it is your pleasure to continue our work, to prepare statements showing exactly the status of credits in colleges and high schools and the relationship between the two institutions.

President Earhart: I hope you will all keep close to the preliminary report of Mr. McConathy. There was also a preliminary report published by the Bureau of Education. The Commission for Secondary Education is a body authorized by the president of the N. E. A. (its original title was that given this morning) and after a year they petitioned for a change in name; the reason is apparent. That commission then appointed a committee for each subject taught in the high schools—that is for modern things, mathematics etc. and those committee reports will be the latest and most comprehensive statement. There was a preliminary report of the committee, on music which was only included for six months of the year for other subjects; and then it occurred to someone that music was occasionally a high school study and the committee was appointed. It became evident that they couldn't do any good in shaping up a recommendation for a course of study for credits and I asked Mr. McConathy, Mr. Birge and Mr. Gehrkins to propose a specific plan of the course of study. I want to say that Mr. McConathy and his committee have made and outlined a plan of study in that sub-committee work, or report.

With your permission I wish to appoint at this time a committee for the revision of the Constitution which I spoke of in my annual address, for taking care of the demands on our treasury. In investigating that matter the board of directors found that it would involve possible changes in the Constitution and it seemed desirable, therefore, to have a committee to make or contemplate some revision of the Constitution and to say of what that revision could consist. It is necessary, if you are to get any action next year, that the committee be appointed now and report in a tentative way tomorrow as to the general scope of these changes. Their final report will be mailed to you three months before the next meeting for your final consideration. I should like to appoint such a committee—I don't know whether it is necessary to confer the power of appointment upon the chair; the Constitution says that the president shall appoint all committees, and if there is no objection I will take it this authority is granted. I will appoint as such committee:

Miss Shaw—Mr. McConathy—and Mrs. Clark.

Mrs. Clark: You said it was necessary to make this change. Under the ordinary procedure if notice be given tomorrow that certain changes are to be made, they would not come up for action until the business meeting next year. In that case they could not be put into operation until the next following year; and we would not receive the benefit of it for two years unless this committee decides on some change. But if it is done by unanimous consent I fancy we might take action on it at the business meeting tomorrow. I believe that is the only thing that can be done.

President Earhart: If the Constitution gives us that power to adopt a change within a year, then it would be most desirable to do that. I don't see any way of getting a change short of a year; but it may be after further study this committee should decide that we may waive the present restrictions of the Constitution so as to get this action and receive this benefit. We will leave that to your committee Miss Shaw.

A motion would be in order to receive the report of Mr. McConathy's committee and that the committee be continued.

Mr. Dykema moved that the report of the committee be received and the committee be continued; seconded by Miss Root; motion put and declared carried.

Mrs. Clark: Would it be in order at this time to present an amendment to the Constitution?

We were earnestly invited to have the Conference meet at New Orleans during the Mardi Gras festivities in February; but our Constitution provides that we meet in March, therefore I wish to give notice that I shall present an amendment to the Constitution, Article 8, by striking out the word "March" and substituting the word "February" so it would read that our meetings might be held between the dates of February 15th and March 15th. I would move as an amendment to Article 8 of the Constitution the striking out of the word "March" and substituting the word "February". Seconded by Mr. McConathy.

Mr. McIlroy: This doesn't mean that there is any special invitation this year from New Orleans because I received a letter from Miss Conway, enclosing her dues and expressing her kind regard for the meeting and her regrets at not being able to attend this year.

Mr. McConathy: There is absolutely no possibility of going to New Orleans next year and the whole purpose of the amendment has nothing whatever to do with New Orleans at present, it merely means that should any occasion arise later for our meetings coming earlier our board of directors would not be hampered.

Mr. C. W. Weeks, Fort Madison, Iowa: What is the use of having any fixed time, why not have it read that the meeting shall be held at such time as the Board of Directors may choose, that would fix the whole thing and stop the argument.

Mr. George W. Parrish, Plymouth, Pa.: I insist on the motion.

President Earhart: I think we all feel that it is desirable to have some limitation because we plan with a certain degree of assurance for every year, and we wouldn't like to feel that the Board of Directors might have some purpose for making the date in the middle of the summer or any other time.

Mr. McIlroy: I believe it out of order to discuss anything in regard to the date except what was expressly stated in the notice given last year.

President Earhart: That is quite true, any change in date would be a matter of revision of the Constitution and that was not suggested a year in advance. I thank you for the suggestion.

Motion was put, and declared carried.

President Earhart: We should have a committee on Resolutions and I will appoint on that committee the following: Mr. O. W. Miessner, Miss Clara T. Dailey, and Miss Eugene Willets. That committee will report tomorrow.

The next and last matter I believe, if I haven't overlooked anything, is the receipt of the report of the committee on Nominations. Mr. Colburn is chairman of that Committee.

Mr. Coburn reported as follows:

Your committee on nominations present the following names: For President: P. W. Dykema, Madison, Wisconsin; Vice President: Charles H. Miller, Lincoln, Nebraska; Secretary: Julia E. Crane, Potsdam, New York; Board of Directors: Karl W. Gehrkins, Oberlin, Ohio.

J. C. Kendel, Greeley, Colorado: I move that the report of the nomination committee be accepted and that the secretary be instructed to cast the vote of the association for the officers suggested; duly seconded; motion put and declared unanimously carried.

Ballot of the association cast by the Secretary.

President-elect Dykema called for.

Mr. Dykema: There is only one regret that I have; that is that Dykema has three syllables and won't fit in with that song and it will take some ingenuity to take care of this matter. The only thing I have to say is that I have belonged to several associations and I know of none in which I have felt so enthusiastic in the work as I do this one. I hope I may be of some use to the association during the next year and I thank you for the honor.

Mr. Miller: Before we close I want to propose the name of W. L. Tomlins as an honorary member of this association.

Mrs. Clark: Mr. Tomlins is already an honorary member and was recognized as such at Detroit.

President Earhart: An important matter remaining is the hearing of invitations from various cities for the next meeting. That had better be taken up right now in order to conform to Mr. Miller's program, for if we have the name of the new officers at the place of meeting we will have 25 hours for conference. Miss Benson has the invitations and will read them:

Miss Benson: Invitations from the following are at hand. You will notice that in a number of cases the Music Supervisor does not invite the Conference. I wish to make this distinction as it has been the policy of the Conference to consider seriously only those invitations which have the support of the Musical Directors.

Bureau of Conventions and many business and musical men of Boston.  
Chamber of Commerce of Philadelphia.

Chamber of Commerce of New York.

Mr. Cogswell of Washington wishes our presence some years hence. Miss Bicking of Evansville, Ind., will welcome us any time.

Mr. Glenn Woods, Supervisor of Music, together with Commercial Club of Oakland, and Chamber of Commerce.

Mr. John W. Beattie, together with the various business clubs and Board of Education invites us to Grand Rapids.

The last three are seriously to be considered now.

President Earhart: The invitation from New York, as the secretary has stated is not from any of the people in our line of study. Philadelphia is similarly situated; it is a business men's proposition. But the invita-

tions from Oakland and Grand Rapids are different, as those invitations are urged by supervisors of music in those towns. As to Boston, I am not quite clear although Miss Benson and myself both received that letter. It said the following merchants and teachers in Boston and vicinity joined in this invitation; but their names were printed and we didn't receive it personally from any of those. The matter of locating the meeting in Boston would be a matter of how far you want to locate the meeting East after having come West. The other two requests have been before the meeting before, but we have no one to represent Boston here.

President Earhart: It is now before the meeting to make a referendum vote for the guidance of the Board of Directors who I believe in the past have chosen with the minority, but there are a great many considerations that the members in this general meeting don't know about that have to be taken into account when the Board of Directors makes its choice.

I think, if I may, I shall leave New York and Philadelphia out of consideration for the reason that those requests were not from our constituents at all.

All those in favor of Boston will signify it by saying aye.

Mr. Wm. B. Kennear, Larned, Kansas: Isn't there to be any discussion by the members, I don't think we want to vote off-hand.

President Earhart: If there is anyone who is earnestly desirous of discussing the matter before putting it to a vote I will give you the time.

Mr. Kennear: This Conference had its beginning in the Mississippi River Valley and it has gone as far East as Rochester and this as far West as it has gone or should go; I believe it belongs in the middle west country. I have nothing against either the Eastern or Western Coast but I believe they are too far to go for a good many people, this belongs within the limits of 400 or 500 miles of the Mississippi River.

President Earhart: I would like to make a rejoinder to that, the only limits that I would stop with in the United States would be the limitations of our pocket books, if we could travel all over the United States I believe it is the sentiment of our members to do it, however, we must not be selfish.

Miss Shaw: I move that we go to Grand Rapids the coming year, seconded by Mr. McConathy.

President Earhart: I take it you mean that as a recommendation to our Board of Directors as they make the final selection.

Miss Shaw: Yes, I mean that this suggestion be given to the Board of Directors.

Motion put and declared carried, one voting in the negative.

Recess taken until 2:30 P. M.

# COMMUNITY MUSIC AND THE SUPERVISOR

AFTERNOON SESSION—THURSDAY, 2:30 P. M.

LINCOLN HOTEL BANQUET HALL.

Meeting called to order by President Earhart who introduced a symposium, lead by E. B. Gordon, of Winfield, Kansas.

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## THE VALUE OF MUSIC AS A LEISURE OCCUPATION

E. B. GORDON, Winfield, Kansas.

In paving the way for a discussion of "Methods By Which The Supervisor May Develop The Music In His Community," I wish to have you consider with me, for a few moments, the value of music as a leisure occupation.

The leisure problem is one of growing social and educational importance. One eminent authority has gone so far as to say that in his estimation "the leisure problem is as great as the labor problem." Whether or not this is true, we are all aware that one of the contentions of organized labor is for the eight-hour day. They believe it is the right of all men to have their life divided into three divisions, viz. eight hours for labor, eight hours for play and eight hours for sleep. The desire for time for recreation and the love for play is universal. Granting labor's contention and giving him his eight hours for play, the important question is the manner in which this play time is going to be utilized. The opportunity for certain types of recreation are to be found on all hands. Amusement places of every kind from the village pool hall to the great amusement parks of the cities, abound. A large part of the recreational opportunity of the people of this country is in the hands of people who are conducting it as a commercial enterprise. Being conducted for gain, it is not strange that much of what it offers is common and frequently of an objectionable character.

Recognizing that the recreational life largely determines the trend of living, educators and social workers have been engaged in the development of not only a wider range of wholesome types of leisure but also there has been an endeavor to supply recreation that is free from commercialism. The settlements, institutional churches, recreation centers, play grounds, Y. M. & W. W. C. A. have as one of their important functions, this purpose. Certain other agencies such as the Russel Sage Foundation are making a scientific study of the recreation problem.

In the High Schools of the country up until recently, the chief emphasis has been placed upon vocational training. Just now, interest is being taken in those subjects which in after life will provide desirable form of recreation or leisure occupation. In a 1915 survey of the San Antonio, Texas, public school system by J. F. Bobbitt of the School of Education, University of Chicago, considerable space is devoted to this subject. Mr.



Bobbitt classes music as one of the very highest types of leisure occupation and recommends for it a large place in the school curriculum.

Not only has the vocational point of view prevailed in general education but we find that the art of music has also been tending that way. Mr. Arthur L. Manchester, in his study of music education in this country for the U. S. Bureau of Education, states that during the past few years, music has become more and more a highly specialized subject—that the general attitude toward the study of music has been too much as a vocational pursuit—that music schools have become professional training schools. The desire of most music schools and professional teachers has been to make of their students, one of two things—artists or teachers. 'No place is made in the scheme of things for the development of people who shall have the power of musical expression and whose desire shall be to use it solely for the enrichment of their own and other peoples' lives. We have then as a result of this point of view, two classes of musical devotees—the professional performer and the teacher to whom the art is a vocation and a great body of music listeners, people who love music but are unable to express themselves and who have to content themselves, as it were with the second handed emotional expression of others. Between these two over-crowded extremes, a large place has been left where might be developed still another great class of music lovers. I refer to the musical amateur. The amateur has played an important part in the musical development of every country which has attained musical eminence. The biographies of the great musicians are full of incidents and references to the evenings of chamber and other forms of music which absorbed the leisure life of the family and friends who gathered solely for the joy of engaging together in the production of good music.

The present movement known as community music, is, if I understand it correctly, first, a protest against the professional and vocational monopoly of musical art and second, it stands as an encouragement to the amateur. In other words, it is a movement having as its object, the development among the people of a much more general participation in the production of music and a wider use of the art as a leisure occupation.

In my opinion, we have had too much stress placed upon the importance of hearing good music and not enough upon the value of participating in the production of it. The thrill, inspiration and value of hearing some one else perform a program of fine music is not to be compared with that to be gained from actually taking a hand in its production. To be sure, we need both types for it is upon the highly trained professional artist that we must depend for ideal and inspiration but we must not stop there; we must multiply opportunities for the people themselves to do things, musically. The artistic measure of a community is determined not by the number of artists brought in from outside to provide entertainment but rather by the number of people in the community itself who are able to express themselves artistically.

This, it seems to me should be the point of view of the public school music supervisor. We should discourage, excepting in rare instances, the vocational attitude and realize that our subject is not merely a technical one designed for the school room but rather it is a social and artistic force that can be made to permeate every phase of community life.

If then, this should be our attitude and we are determined to make our work reach out into the community in ever-widening circles, an important consideration is the organization necessary for its accomplishment.

This problem has been one of particular interest to me for a number of years and the plan for its solution which I outline briefly to you is the one we finally evolved in connection with our work in Winfield.

In the beginning we were confronted by two conditions which are generally found everywhere.

1st. We had many people in the community studying music and with considerable artistic ability but they were largely unutilized as far as the community was concerned.

2nd. The general attitude toward the artistic efforts of our home people was that of indifference, while on the other hand, anything imported from the outside was accepted without question. The problem then was to provide a plan for rallying and systematically utilizing every artistic impulse of our home people and to arouse the interest of the community in what they had to offer.

After many experiments I decided upon the plan of organizing a series, or course, of home talent entertainments to which a season ticket could be sold.

Although conducted under the auspices of the public schools and a large part of the program supplied by them, the participants have not been confined to the schools by any means.

Indeed, our desire has been to make use of as many outside persons and organizations as possible, feeling that the larger the co-operation, the larger the sympathy and interest in our school work would be.

I do not know that I could give you the underlying motives of the movement any more concisely than to quote the statement which we included in our booklet of programs for the present season, where we said:

"The purpose of these programs is three-fold:—

(1) To contribute something to the leisure life of the community by supplying it with a varied and attractive form of entertainment.

(2) To offer opportunity for artistic expression to a large number of people and encourage a more active participation in this type of leisure occupation; there being a too prevalent tendency to permit the arts of music and drama to be monopolized by professionals.

(3) To provide a community enterprise calling for the co-operative effort of all classes of people."

There are two things which I feel have been essential to the success of our plan.

1st. We have emphasized the idea that this was a community enterprise in which all should be interested and have therefore offered no compensation to any one taking part.

2nd. All funds realized have been devoted to some common interest in the community.

This plan we have followed for four years—each season enlarging its scope and bringing additional groups of people into participation until now it may truly be called an art expression of a community.

Last season as a natural extension of the plan and for the purpose of enlarging our constituency we included in our program some evenings of community drama. Not only did we enlarge the interest in the plan

but we also effected a desirable correlation with the English and dramatic work of the high school.

Although the artistic appreciation has grown unmeasurably as the result of this movement, the finest product, in my estimation, has been the esprit de corps and community spirit which has been engendered by this long co-operative work together.

At the conclusion of his paper Mr. Gordon said:

I have asked those taking part in this subject to keep to the practical aspects of the subject as far as possible; we want to discuss the ways and means of doing things.

The first paper on the subject, in as much as Miss Smith isn't here, will be a discussion of the Community Orchestra by Mr. John Beattie, of Grand Rapids, Michigan:

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### THE ORGANIZATION AND DEVELOPMENT OF THE SCHOOL AND COMMUNITY ORCHESTRA.

JOHN W. BEATTIE, Grand Rapids, Mich.

A proper consideration of the development of the community orchestra cannot be undertaken without linking that proposition with the one of the school orchestra. Choral societies, debating clubs, dramatic clubs, athletic associations, and other factors in the social life of a community can be brought into being without depending on the schools to furnish the bulk of their membership. Once organized they would doubtless come in time to get trained recruits from the schools. But any one who has ever attempted to get together an orchestra, the members of which were to be competent musicians of mature years who would play for the love of it, knows that it is a difficult if not impossible task. Whether or not this is a regrettable condition does not alter the fact and it may be well for us to consider some of the reasons for it.

In the first place, the number of capable wind instrument players is almost always confined to the few commercial musicians who cannot be depended upon for regular rehearsals because they earn their living by playing in theater and dance orchestras. The number of stringed instrument players is quite apt to be limited to a few violin teachers who are not on speaking terms with each other.

In the second place, these professional musicians are generally members of a union which forbids its members playing for any length of time or for any purpose without financial compensation and which forbids its members playing with any non-union players who might feel it worth their while to devote some time to a community orchestra.

But granting that some one of recognized musicianship could get all these players together and that the union would lift the ban on amateurs for the sake of the community, here would still be a serious difficulty. Viola and cello players would not be found in proper proportion to the violins; flute players would be hard to find, and oboe, bassoon and French horn players would be minus altogether. An orchestra of some kind could certainly be formed but the ordinary theater orchestra instrumentation will not be very satisfactory. In my opinion, the genuine community orchestra must come through an evolutionary process, which in-

cludes orchestral training in the elementary and high schools. And by the term genuine community orchestra, I mean a group of instrumentalists who will meet for regular rehearsals and play an occasional concert, not for the sake of a financial reward but for the pleasure each member can get out of it and as a contribution to the social life of the community. The community orchestra should exist for the sake of giving people a chance to express themselves musically. Its purpose is purely social and the minute that any player is paid for his services the whole idea becomes weakened. Anybody with a few hundred dollars can go out and hire enough professional musicians to form an orchestra and give a series of concerts. But he would not have a community orchestra. The thing must be just what the name implies, a number of people who live in the same neighborhood and who get together once a week in some church or school house for a rehearsal. As I have already indicated, such a group cannot be organized in a minute, nor can it be built up to its highest point of achievement in less than from two to four years, depending on conditions. For the ideal for every such orchestra should be a complete symphony instrumentation, and the instruments necessary to attain that ideal are not to be found in many an entire city of considerable size, let alone a small community. Players on these instruments cannot be developed very readily among adults. Few grown-ups have either the time or patience necessary to master the technical difficulties of an instrument even if they have a desire to do so. The best way to get these players is to train them up in the schools. This takes time but in developing school orchestras one can perform a real service, for every school orchestra is really a community orchestra. If you are responsible for any school orchestras, you know how they are made to serve for most occasions where music is wanted.

What things are necessary for the promotion of the school orchestra?

1. There must be a healthy musical condition in the schools. If the singing is poorly or indifferently well done, there is not apt to be any deep interest in music among the children. It is difficult to start an orchestra under such conditions.

2. There must be a good leader. The leader who can work best in the schools is a school teacher. Any music supervisor who is ambitious can learn something of the technique of orchestra directing without ability to play any of the instruments. What one must know is the capacity of every instrument, what its range, what clef is used in scoring for it, its tone quality, its possibilities as a solo instrument, how it sounds with other instruments, and if it is a transposing instrument, how to write for it. One of your first duties as an orchestra director will be the transposition of easy songs and hymns for your cornet and clarinet players so that they can play these pieces with sister at the piano in the home. After this service has been performed several times the player can be taught to do it for himself.

This knowledge of the instruments can be gained partially from books and reading scores, but the most useful training will come from meeting orchestral difficulties as they arise in actual experience. A professional instrumentalist should already possess this knowledge, and can get things under way sooner than the supervisor with no orchestral training.

I believe, however, that the supervisor is the most logical person to

develop the work. He is in a position to know the musical abilities of the children, has occasion to meet the parents and can keep in better touch with the process of organization than the professional who comes in but once a week. Furthermore, the educational fitness and musical taste of the supervisor is apt to be superior to that of the average band man or violin teacher, and, what is very important, the supervisor has the school point in view. I strongly urge that the supervisor assume charge of the instrumental as well as the vocal music.

Granted that musical conditions are good in the schools and that a good leader, preferably the supervisor, is available, the organization of the orchestra should begin. In the average high school of 400 pupils there will be about a half dozen players aside from the pianists. Even if these are all violinists I would make them the nucleus and with the violins and piano go ahead. The pianist is a very necessary and valuable member of any amateur orchestra, so get a good one. With this group of six or seven players once started it is the easiest thing in the world to interest boys in the cornet, clarinet and trombone. Indeed, you may be overwhelmed with candidates for the noisier wind instruments. Considerable judgment must be exercised in the selection of pupils for the different instruments. No one should be accepted who does not have a good ear, enough leisure time to permit to practice, and the co-operation of his parents. Teachers for the more commonly known instruments are available in most communities but I have known boys who learned to play acceptably well in a remarkably short time with no instructions whatever save that which they got out of a book. Starting out in September with a few strings you can have a ten or twelve piece orchestra ready to play simple selections for the graduating exercises in June. The next year you will find the number of string players increased. I have never known it to fail. A successful orchestra will cause more violin players to spring into being than you want. The violin teachers are quick to grasp this and for selfish reasons alone should be willing to co-operate with you. If you get too large a proportion of violin players, convert some of them into viola players. They can change without losing any skill on the violin. If violas are not to be found, have one or two violins strung as violas. They would not be ideal but better than none. Possibly some of the violin players would be willing to drop the violin entirely and take up the cello. Get some of the girls to take up the cello if possible. The flute is another splendid instrument for a girl. Its tone is soft and mellow. It is a beautiful home instrument and it can be carried around with a minimum of inconvenience. The Boehm system flute can be learned more rapidly than any other, and while it costs more the comparative ease with which it can be mastered makes it the advisable kind to have. The oboe, bassoon and French horn will come last of all in the average orchestra. These are the instruments I would buy. If you can get hold of enough to buy two of each, so that your players can be started in pairs, it is a good thing to do. A bass violin or two will also be a good investment. No parent wants to buy either a bass violin or a bass drum. They are clumsy things to carry around and have no place in the parlor. Parents always want to buy an instrument that can be played around home.

The pathetic feature of a high school orchestra is the fact that no sooner do your pupils get so they are of real value to you than they

are removed by the graduation route. For this reason it is advisable and really necessary to develop children of sixth grade age and start a grade school orchestra which will do astonishing things in a year's time. One of your duties in this connection will be to advise with parents as to what instrument the child shall study. Most parents have no knowledge of instruments beyond the piano or violin and it is up to you to educate them. Boys of the sixth or seventh grade will lean strongly towards the instruments which will produce the biggest and loudest tone. There is little of the esthetic in their natures at that time of life and a great amount of tact is necessary to get them started on the proper instrument. Physical characteristics, such as the size and shape of the hands, the shape and thickness of the lips, should be taken into consideration in determining what instrument to advise a boy or girl to study. But if possible get all the instruments of the symphony orchestra represented in the list of those studied. From the grade schools these players will graduate into the high school orchestras, where you will have their services for four years. As they leave school the community or college orchestra should be ready to receive them. Thus the whole undertaking resolves itself into a sort of machine which takes the raw material in the grade schools, assembles it and gets it ready for the high school, where it further perfects it, and finally turns it out into the community which it should be ready to serve.

Chairman Gordon: Of all the movements which have contributed to the development of a wider participation in the production of music I think none is quite so important as that known as informal singing, and we have the chief exponent of that type of music in America who will discuss that subject, Mr. Dykema.

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## INFORMAL GROUP SINGING: COMMUNITY SINGING

PETER W. DYKEMA, The University of Wisconsin, Madison.

### *The Terms of Our Title Defined.*

The term informal group singing has been used to refer either to the manner of singing or to the character of the group doing the singing. In the former sense it refers to the carefree and even haphazard manner which characterizes the singing of people with whom the product is of comparatively small importance and who are interested primarily in some means of whiling away the time. It is essentially the leisurely attitude of a group gathered around the fireplace illuminated only by the flicker of the flames, or the singing of a summer picnic group comfortably seated beside the lake in the moonlight after the evening meal. The group in each case is bound together by ties of relationship or at least of acquaintanceship. Although one voice by its strength may determine the course and tempo of the melody, there is in no strict sense any leadership. Even when this type of singing is carried on in the home with the piano accompaniment, the element of leadership is very slight. The informality lies in the lack of responsibility of any one person to continue singing or make any definite contribution and

## MUSIC SUPERVISORS' NATIONAL CONFERENCE

in the fact that there is no formal leadership. What shall be sung depends very largely on the caprice of the moment or the suggestion of any one of the singers, or probably, particularly in our American groups, on what snatches of melody or bits of song texts are known to the group.

### *Community Singing.*

In the second sense, nearly all of these conditions are changed. The group is larger, so large that it is not bound together by the element of personal friendship, and there is of necessity a leader who more or less formally controls the singing of the entire body. The singing may have been carefully planned beforehand and an elaborate accompaniment by orchestra or band may have been provided and the entire affair may be definitely under the direction of a recognized and gladly obeyed director. The informal character here lies not so much in the manner of singing as in the fact that the membership of the group is an entirely unknown or informal quantity—any one may come or any one may go, but once there, if the desires of the leader at least are fulfilled, everyone is expected to join in the singing. The informality lies not in the liberty of the singing so much as in the democracy of the singers; that is, the constituency of the group. The first type of informal singing is never worthy of the classification of a definite choral work, even though the same group may come together and sing for a hundred times; the second type has all the possibilities, has frequently all the discipline, and occasionally attains to some of the effects of a great chorus. And still it probably never assembles twice with the same membership. This second type of singing, that of the large though flexible group, under the more or less formal direction of a recognized leader, has within the past two or three years, come to be rather definitely designated as community singing. It is with community singing that I wish to deal today, although I believe the other type of informal group singing is of great value and is worthy of recognition and development by public school music supervisors.

### *Striking Examples of Community Singing.*

It is astonishing to learn what remarkable manifestations there have been lately in the recent revival of community singing. I call it a revival because this sort of thing has been going on, somewhat spasmodically it is true, for many years. The great preachers who have gone from one center to another bringing with them a skillful music director have always called music to their aid in order to attract large numbers of people and to move them to their will. The extensive use, however, of this general singing other than for religious purposes, has not been systematically practiced. But, lately, educators and social workers have awakened to the unused possibilities of music and we have seen a rapid extension of the community singing idea. At the gathering of a group of merchants to discuss the formulation of a Board of Commerce; the opening of the summer and winter sessions at great Universities; an evening's entertainment for the convicts at Sing Sing; an alumni banquet of college graduates including men from 21 to 70; community institutes with farmers, businessmen, mothers, and children; football rallies of three or four thousand students before important

games; a general meeting of the foreign elements in one of the poorer districts of Chicago; state teachers' conventions with four or six thousand teachers gathered in one vast auditorium; the meeting of citizens in a city park, or on one of the city streets somewhat removed from the noise of traffic,—these are some of the occasions that have come within my personal knowledge when music has been called upon to delight, to inspire, and to unite groups of people with the most diverse interests.

### *Some Possible Developments.*

But these are only beginnings. All of these manifestations are still comparatively sporadic, many of them being introduced largely because of their novelty rather than because of their permanent usefulness. It is a long journey before we shall have reached the point where music will be considered as the normal and usual means of beginning any affair involving a large number of people. Some day we shall see the great national political conventions include singing—real singing under a real leader, not the perfunctory national-anthem-type of thing which we now have; some day not only the band leaders in the parks but the orchestral conductors in our great auditoriums, will believe that their players are not being profaned by being used to accompany singing by the untrained mute masses who now are supposed to have but three functions,—to pay, listen and applaud; some day great pageants such as the one at St. Louis a few years ago will include community singing by the assembled thousands and will see that it is not simply an added external feature, but one which functions in the pageant itself. It ought not to be long before we have made general the observance of the days adjacent to Washington's Birthday as a National Week of Song—a movement successfully inaugurated this year. And finally, as a result of all these forces associated with public school music and private teaching, we shall have a nation which shall justify Whitman's prophetic vision: "I hear America singing".

### *What Shall We Use?*

In considering these possibilities the first question is one of material. What shall we use? And how shall we supply it? In our pamphlet "Eighteen Songs for Community Singing" which C. C. Birchard and Company, Boston, Mass., published for us almost three years ago, there is the beginning of an answer to this question of material.

Those 18 songs include two American patriotic songs, four American folk songs, six English popular songs which have almost reached the folk-song stage, two Scotch songs, one Irish and one German song of the same character, and two rounds, one German and the other American. Folk songs of our own and other countries and patriotic songs of our country: this seems to be the prescription. From all that I can learn, this list has given great satisfaction. Probably the only song of the eighteen which ought to be replaced is "Blow Ye Winds, Heigh-Ho," and I have no doubt that there will be found many who would wish that retained. But this list has proved inadequate for many who have had much to do with community singing and there doubtless is necessity for an extended collection. We need first of all to include, in spite of or



possibly because of our president's admonition to observe neutrality, more national airs.

*A Remarkable Community Music Festival in Chicago.*

In this connection I can do nothing more suggestive than to quote from the announcement of a community music festival in one of the Chicago high school auditoriums on Washington's birthday, under the direction of Horace B. Humphreys. He calls it "the melting pot of music", Yankee, Dixie, Polish, Bohemian, Swedish, and Norwegian songs. In the first part of his program, choruses of different nationalities sang their best national songs from the lands across the seas. The audience was asked to join in the simpler of these songs in so far as they were able. Everyone was exhorted to show the patriotism to his native land by taking part in the singing, especially of his own songs. The representatives of Sweden and Norway, of Germany, of Bohemia, of Poland, under the leadership of their various singing societies, brought forward some of their best national and folk songs. Then at the close, all of the nationalities united in singing such American songs as "My Old Kentucky Home", "Old Folks at Home", "Star Spangled Banner", "America", "Song to Chicago", etc.

*The Effect of Singing National Songs Not Our Own.*

No one who has sung the "Marseillaise" or "Die Wacht am Rhein", especially if it be in the original language, can help having a little more appreciation of the French or German point of view. The child who has sung an Italian song or one of Poland or Sweden will be a little less liable to speak disdainfully of "dagoes", "polacks", and "Swedes".

*Enlarging the List of Songs for Community Singing.*

Our extended list of songs must include a richer variety of folk songs. It must include more rounds; there is a question as to whether it should include some hymns; it doubtless should include some of the simpler art songs such as Handel's "He Shall Feed His Flock"; Schubert's "The Linden Tree"; and Mendelssohn's "But the Lord is Mindful of His Own." As a means of focussing discussion on this matter of an extension of our list, and only those of us who were on the committee to put out the original songs, realize what a task the selection of a larger number will be, I am proposing a list of 42 songs which we are considering in Wisconsin. It is our idea to utilize this material eventually as community songs, by having a certain number of each of the songs, according to the division indicated in the list, learned in each of the grades, repeated from grade to grade by the children, and later used for general singing with and by adults. I believe it is possible to make a list which with slight variations—these being largely to admit of state and local songs and foreign songs according to the particular nationalities represented—could be used over our entire country. And I think our Conference could do nothing more fruitful for community singing than to start a movement for the formulation of such a list.<sup>4</sup> We need songs of a type that are not included in this list because there

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<sup>4</sup>The Conference later decided to publish an enlarged collection of songs for community singing. At the time of sending these Proceedings to press the list for the new collection is almost made. It differs in several respects from the Wisconsin list as printed here. The enlarged collection may be obtained from Birchard, Silver Burdett, and American Book Co

are not yet enough of them. This is possibly because I do not know of them, and it is possibly because they have not been written. They are what I should call the attractive, virile, ethical songs. Too much of the material listed below is of a peculiarly sentimental nature. While personal love is one of the biggest forces in life, it ought not to have a monopoly of the texts of our songs as is represented by almost every list.

#### *The Value of Rounds.*

I must moreover lay stress upon the great value of rounds for community singing. Any of you who have never tried them with a large group will be astonished and delighted at the new attitude which a mixed audience will take toward singing when it hears the surprising results in harmonic combinations which a good round such as either of those published in our original list of "Eighteen Songs for Community Singing" will produce.

#### *Community Songs.*

Suggested List of Songs to be learned in the grades which may be repeated from grade to grade and later used for general singing with and by adults:

##### *Grade I.*

America (1st stanza)  
Yankee Doodle (3 stanzas)  
Blue Bells of Scotland (3 stanzas)  
My Bonnie

##### *Grade II.*

America (2nd stanza)  
Old Folks at Home (1st stanza)  
Holy Night  
Three Blind Mice (not as a round)

##### *Grade III.*

America (3rd stanza)  
Star Spangled Banner (1st stanza)  
Old Folks at Home (2nd and 3rd stanzas)  
Flow Gently Sweet Afton  
Three Blind Mice (as a round)  
On Wisconsin (State Words)

##### *Grade IV.*

America (4th stanza)  
Dixie (1st and last stanzas)  
Star Spangled Banner (2nd and last stanzas)  
Home, Sweet Home  
Come Thou Almighty King (1st and 3rd stanzas)  
Lullaby (Brahms)  
A Merry Life  
Round: Row, Row, Row your Boat  
(two part round)

##### *Grade V.*

Welcome, Sweet Springtime (Rubenstein.)  
Battle Hymn of the Republic  
Santa Lucia  
My Heart's in the Highlands  
Old Dog Tray  
The Minstrel Boy  
Sweet and Low  
Round: Are you sleeping, Brother John

##### *Grade VI.*

Men of Harlech  
Speed the Republic  
Nancy Lee  
Loreley  
Old Kentucky Home  
Ben Bolt  
Round: O How Lovely is the Evening.

##### *Grade VII.*

Stars of the Summer Night  
Believe me if all those endearing young charms  
Massa's in the Cold, Cold Ground  
Watch on the Rhine  
Annie Laurie  
I Would That My Love  
O Wert Thou in the Cauld Blast  
Round: Early to Bed

He Shall Feed His Flock

Lead, Kindly Light

*Grade VIII.*

Love's Old Sweet Song

Out on the Deep

We're Tenting Tonight

Rocked in the Cradle of the Deep

Marseillaise

Auld Lang Syne

How Can I Leave Thee

The Linden Tree (Schubert)

Drink To Me Only With Thine Eyes

But the Lord Is Mindful of His

Own

*Making the Material Available.*

While it is our hope that eventually all of our people will know by heart a large number of songs suitable for community singing, and while every supervisor should give constant attention to having her pupils memorize certain of the standard songs every year, there will doubtless always be need in large assemblages, to have either words or music or preferably both actually before the eyes of the singers when the best community singing is sought. There are of course two means of accomplishing this, the one by providing each individual with material which he may hold in his hand, the other by having one large copy, either a placard or a sheet for lantern slides which can be read by all of the audience. Our original list of 18 songs has been published in the form of a pamphlet and undoubtedly it will be necessary to publish the enlarged list in pamphlet form also. I believe, however, that we can make to great advantage, several changes in the size and general makeup of this pamphlet. There are of course a number of technical factors involved which would need to be discussed with the publisher and printer. I wish, however, to describe briefly a little pamphlet of student songs that is published in one of the foreign countries, which makes much of informal singing. It is printed on tough paper 7½ inches by 5 inches. No special cover paper is employed although I believe an extra tough sheet of paper or one of cloth would be extremely desirable. The size of the book is doubtless regulated by the idea of making it convenient for slipping into the pocket, since the singers who were to use it were largely boys who made a practice of taking long jaunts or even excursions lasting several days, during which time singing on the march and during rest periods was an important element. While in a few instances the music appears with 2, 3, or 4-part arrangement, the additional parts being added only when the harmony is a little unusual, the majority of the songs are printed only with melody. There is, however, one significant addition, namely, in all of the songs, the accompanying chords for the guitar—which these boys consider as necessary a part of their marching outfit as their knapsacks containing food—are printed above the melody so that there may be certainty and uniformity in the singing of these melodies. One other noteworthy feature which is all the more remarkable in that these booklets are intended not for delicate girls but for robust boys, is the insertion at frequent intervals of little ornamental vignettes and tail-pieces, and every now and then a charming full-page drawing in black and white. The little booklet, in other words, lays stress constantly upon music as one of the beautiful things of life, music as one of the sister arts. I trust that when our new collection appears, it will be a little less of an advertising medium and a little more of a purely musical collection than the various piano firms and publishing houses have accustomed us to associate with songs for the people.

There will be many occasions when our little pamphlet will not be the most economical thing to use, and we shall have to turn to the one large general score. In daylight this may be a great billboard placard; in darkness, the lantern slide. In many cases the lantern slide is the most satisfactory even when one has absolute choice. It is much less expensive; it is more easily obtained and more flexible in that a new collection can be printed; it makes it possible to have both words and music; it affords opportunity for communicating with the greatest ease and the greatest distinctness, directions for singing, remarks concerning the song, and other information which in large crowds the director can with only the greatest difficulty, impart with the human voice; and by the principle of shutting out all counter attractions, focusses the attention far better than any leader, unless he be of the Billy Sunday acrobatic type, can possibly do. Moreover,—and this is a point not lightly to be passed over—the darkness necessary for the lantern slide is frequently the best encouragement which can be given to the timid singer who perhaps has not sung in years and who, until the sympathetic attitude of the leader had warmed him up and possibly awakened in him a new desire, had never thought of singing again. Mr. Humphrey writes me concerning the Chicago meeting which I mentioned above, that by means of an electrically lighted baton, he was able to control this mixed audience so that they followed him with the greatest of accuracy when he stood at the edge of a screen pointing out the various items in the song which he wished emphasized.

#### *The Director of Community Singing.*

Something must be said regarding the keystone of the arch of community singing, the director. His highest qualification is in possessing the ability to control the situation absolutely and still to make a group, large or small, forget him in the satisfaction of their own endeavors. It is well if he is clever and quick witted so long as he uses these qualities, not for the vain-glorious desire of making people marvel at his cleverness but rather for making them forget themselves and their misgivings and thus entering into the singing. Nothing will so effectually dispel chilliness and break the ice and make everybody feel at home as a good laugh, but nothing is more dissipating of good singing than a good laugh which is not turned to good account by the director who is interested primarily in getting the people before him to sing. It is true that there are occasions when there is little time for preparation and little time for working up enthusiasm, and the force of a great personality is needed to sweep the group off its feet, to carry the situation by storm, to surprise people into singing before they have had time to think about it, but there are many more occasions when the leader with a less striking personality can bring about these same results by careful preparation. In fact, I am almost ready to believe that anybody can be a successful director of community singing if he will only work hard enough and long enough, and take pains enough to see that every possible preparation is made. Let him not think that the burden of carrying on community singing should rest entirely on his own shoulders. Let him before any meeting has been announced, arrange to have a committee formed which shall undertake the responsibility of arrangements other than those of directorship and shall call upon the director merely for the musical part of the work. When the time for the meeting

comes, ten groups of singers who have been taught the song beforehand and who have been scattered through the auditorium, a large orchestra or band that has been carefully rehearsed on every detail of the effect the director desires, the careful preparation beforehand of slides containing directions to the singers, the exact rehearsing by the director of every step he is to take—these things will frequently produce better results than will be brought about by the director who tries to carry everything through by the force of his personality. It is but another exemplification of the oft-repeated remark that the best impromptu speech is the one which has been prepared beforehand.

#### *What About Parts for the Accompaniment?*

The question of band and orchestra accompaniment raises a problem that has been a serious one up to this time and that I trust the publishers will aid us in solving. I refer to the difficulty of obtaining adequate and frequently any, instrumentation of those songs which are being commonly used for community singing. There are occasional collections such as one that I have in mind in which some of these songs appear. The orchestration, however, is one of those remarkable productions which is complete with any instrumentation, from a piano and a drum, up to a full complement of symphony players. This is a collection of 120 songs including patriotic songs, ballads, folk tunes, and a large number of hymns. The instrumentation is made upon the idea that the accompanying musicians should be busy all the time. You may not be able to approve of it musically, but you doubtless will be able to understand the economic advantage of having the snare and bass drum part written so that from the beginning of "Columbia the Gem of the Ocean" through all the quiet or lively folk songs and even through such hymns as "Lead Kindly Light", "Nearer My God to Thee", and "Abide with Me", the drums have not one single measure of rest!

The other extreme of orchestration is that which so distorts the original tune by means of twists in the melody or flamboyant coloring in the harmony that the ordinary singer commences to wonder whether he is singing the right tune, and eventually stops, either through uncertainty of his own part or through wondering at what the players are producing. We need an instrumentation of all these familiar songs which shall be half way between these extremes, which shall do more than the vamping accompaniment of the improviser at the piano and shall include some ornamental additions, especially in the introduction and the close and in those frequent pauses in the melodies which are liable to be neglected by uncultivated singers, but which shall at all times be very close to the original harmonic and melodic lines.

But whether the director is of the dazzling type or the patient and hard-working type, one qualification he must have or all else will fail. He must have a strong feeling of brotherhood toward those whom he is to ask to sing; he must believe in the value of the work which he is to do, and he must care sincerely for the material which he is to use.

#### *The Value of Community Singing.*

What results are we to expect from community singing? There are two classes. First: the immediate results; second: the ultimate ones. The

immediate results include all those attributes which we musicians are so accustomed to rehearse—the pleasure of the singing, the glow of good fellowship and comradeship, the heightening of emotional tone, and the rendering of the singers more susceptible to the leading of their awakened emotional nature, and finally, the opportunity—frequently the only one for many people—of taking part in some art expression. All of these points will have been touched upon by Mr. Tomlins in his address, and they need no reiteration from me at this time. Suffice it to say however, that the experience of leaders of community singing has convinced them that there is no means, not even excepting the movies of giving greater satisfaction to a greater number of people than that afforded by the informal singing of songs which are dear to the hearts of all men and women.

Moreover, the ultimate results cannot be discussed at length here. We must however, mention the fact that many times community singing is but the introduction to serious musical study. It renders fertile the ground so that from it may spring the community chorus, the community band and orchestra, the study of vocal and instrumental music privately, the reviving of interest in home singing, the questioning of the value of much of the music which heretofore has reigned undisturbed in the home and social circles, and the putting of new life into the music of many organizations such as the church and the fraternal groups. The question of causing community music to function in these more serious lines is still largely an unworked field. We need to develop the technique of it, we need to study it together, we need to formulate the available material, and after it is in shape, to publish it for wide use. We must recognize that community singing has remarkable values as a preparation for many types of intensive serious musical study. But on the other hand, we must not forget that this is not its only function. Community music has as much right to exist as a purely incidental and temporary bit of beauty as has the lovely spring flowers that in a few weeks will adorn this barren earth of ours to live but a day or two and then to pass away. But let no one say that they have fulfilled no mission because they have not grown into sturdy oaks and elms. The perfume of the hour, the beauty of the passing day, is its own excuse for being.

Chairman Gordon: The State Normal School of Emporia, Kansas, has been making a name by the use of the talking machine in musical extension work, and in the absence of Mr. Beach, Miss Catherine E. Strouse, will tell us something of what that work has been.

## THE USE OF THE TALKING MACHINE IN EXTENSION WORK.

CATHERINE E. STROUSE, Emporia, Kansas.

In this day, when community effort in music is creating such a stir everywhere, Kansas is not willing to be less active than her neighbors, and as a State institution, therefore, the Kansas State Normal School at Emporia, regarding the entire state as her community, puts her shoulder to the wheel.

Concert companies composed of members of the faculty of the School of Music or of advanced students go out to the smaller towns at the week-ends, but by far the largest number of persons is reached by the traveling talking machines.

This plan was begun some six or seven years ago by Mr. Beach. Records were sent out, together with lectures of a more or less popular nature. These lectures are now to be had in book form. In some localities, a machine was not easily available upon which to use the records, so a small talking machine was sent out, later another was added, and these two machines are constantly on the move, sometimes being looked for eight months ahead. At first, the records sent were folk songs and other selections with marked melody and rhythm. It has been interesting to follow up the growth of musical taste throughout these communities. Some have even asked for help on the programs given here by the Minneapolis Symphony Orchestra, such numbers as the Beethoven Fifth Symphony and the Eroica Symphony. The two most popular numbers during the past year have been the Dvorak Humoresque and the Barcarolle from Tales of Hoffmann. At the present time, because of the wide sale of the talking machines our two are travelling mostly in the more remote rural communities, while the towns and larger schools are asking for the records and lectures only. Any school or club in the state may have a machine, lecture, and a dozen records at a time merely for the asking. Occasionally faculty members or students have accompanied the assignment to deliver the lectures, particularly by way of introduction of the plan, but usually the lectures are read by some local person.

In addition to the extension work done by the talking machine, the telephone is used in Emporia and its surrounding country. All during the past year, a large receiving horn with a very sensitive transmitter has been employed. At the down-town exchange, increased voltage is supplied, and from fifty to one hundred phones connected at one time. This has made it possible in bad weather for our rural neighbors and for the shut-ins in town to hear the concerts in our auditorium. Sunday afternoon programs have also been supplied in this way. By taking down the receiver, several persons seated six or eight feet from the telephone are able to hear the music. The effect is much the same as listening to records on a talking machine.

Chairman Gordon: When I wrote Mr. Giddings, of Minneapolis, and asked him to talk upon the topic of "An Experience in Community Singing", he said it was so slight that it was hardly worth while; but I told him we would be mighty glad indeed to listen to what he had to tell us; he will now speak to us.

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#### AN EXPERIENCE IN COMMUNITY SINGING.

T. P. GIDDINGS, Minneapolis, Minn.

In the spring of 1913, fired by the suggestion about community singing received at the Rochester meeting of the National Music Supervisors' Conference, I suggested to the Minneapolis Park Board that we give two concerts in the parks and try out this new idea of Community Singing. They were pleased with the notion and placed at my disposal a fine band, a circus bleacher that would hold 400, for I had a chorus to lead the singing and also to contribute some of the numbers. They strung lights and printed programs with the words of the songs the crowd was to sing.

These two concerts were well advertised and we thought 3,000 people

might be interested enough to attend each and 3,000 programs were provided for each concert. The evenings were perfect. The band played three selections, the children sang five, and the crowd had seven pieces as their part of the program. It was estimated that 15,000 people came to each concert and if they had said ten times that number I would have believed it. I never faced so many people and I could no more lead them than I could fly. The 3,000 programs went but a short way and, though a few piped up manfully, as "Community Sings" they were a failure. As concerts they were a great success and I was urged to go to all the other parks and repeat the programs. But I had had enough.

Later the same summer at Anoka, my home town, I decided to try it again. We got the town band together and had lights strung in the courthouse yard, which was the nearest approach to a park the town possessed. And though no profane foot had ever pressed the sacred grass of this hallowed place, after a little urging the County Commissioners allowed us to use it. I state this to show the progress we have made in three years. The town has 3,000 inhabitants, outside the asylum, and we printed 2,000 programs as we thought some might stay at home. There was to be no chorus. Only the band, two soloists, and the crowd.

5,000 people came and again I was swamped though I had asked the local singers to take places in groups among the crowd and give them courage to try and sing. This time the singing went better though there were not enough programs to go around. I then made up my mind that it was too much to ask people who were not used to it to read the words from a printed page in a more or less uncertain light and watch the leader besides.

We all had to admit that as a Community sing it left much to be desired but as a fine "get together" time for the town and country it was a glittering success.

Next morning in thinking over the three trials I had made, I came to the conclusion that the thing we most needed to make "Community singing" a success was not people but a place to put them.

On the west bank of the River Rum right in the middle of the town was a vacant lot sloping steeply down from the street to a flat but little higher than the level of the river. This lot was heavily wooded and covered with weeds and underbrush. A house formerly standing on one corner of it had burned some time previously and had never been rebuilt. People had been talking of a possible park for Anoka for some time but nothing had been done toward it and it occurred to me to give a concert in this vacant lot and let the people sit on the hillside and have the stage down on the flat and make some money as a starter for the park, and have another "community sing" at the same time. Two days before the concert we had a "bee" and cleared the place of weeds and underbrush and trimmed up the trees. The men came at 3 P. M. and the ladies fed the weary toilers at 6:00. I have lived in Anoka all my life and this is the very first neighborhood affair I can remember.

The night of the concert came. It was perfect as to weather. A gasoline truck with a piano on it was the stage. Lights were strung. The town band was there. The moving picture machine from the local movie house was snugly ensconced in a borrowed laundry wagon, and the screen hung between two trees on the river bank. We charged ten cents admission and cleared \$300. As a concert it was a success. As a community sing



it was not, as the slides we had had made of the songs proved too small and indistinct to be visible to so large a crowd.

The next day the City Council became excited over the success of the entertainment and purchased this plot of land for the beginning of a park.

The success of the concert inspired the most imaginative of the promoters, modesty forbids me to state which one, with the idea that a concrete stadium would just fit into this place with a little digging and filling. During the winter, plans were drawn by Wm. Gray Purcell of Minneapolis for our present stadium. Different citizens advanced \$50 each to finance the project. This money was a loan and not a gift. The guarantors elected a committee to run the Stadium until it paid for itself when it was to become the property of the city.

During the summer of 1914 after many delays and discouragements half of the stadium was built and opened for business the 27th of August. It was open three weeks that fall and netted \$400, \$300 of which was returned to the guarantors.

The next winter more money was raised, the Stadium was finished and a first-class moving picture machine installed. It will seat 1,600 people and has a canvas cover that can be pulled down over all the seats and half the stage. It is the largest awning in existence, we are told, and presented many novel problems for the architect and the tent maker alike, but they successfully solved them. The whole awning can be spread in five minutes by two men.

The flat part of the park on the bank of the river is the stage. It is covered with large trees and is 150 feet wide and 90 feet deep. The river behind is 100 feet wide with a high wooded bank on the opposite shore. The river is sluggish and plainly visible from every seat in the Stadium. The orchestra pit is four feet deep, lined with cement and large enough to accommodate a large band or orchestra.

It is a lovely place in the day time and wholly shaded after 2:00 P. M. The stage is very lovely when lighted for a performance, or when the moon is glittering on the river beyond. Added to the charm of the setting is the fact that the acoustics are well nigh perfect. It is one of the most grateful places imaginable in which to sing or speak. This is owing to several reasons of which the architect cleverly took advantage. The steepness and curve of the seats, the orchestra pit, the river behind. Many well known singers and speakers have appeared here and all praise the perfect acoustics. The softest tone is heard in the most distant seat.

All sorts of entertainments are given and community singing is a feature of nearly all of them and occasionally we have an evening devoted to that alone. We have reduced community singing to a system and like every other thing it is easy when you know how. The words of the song to be sung by the crowd are written on slides and thrown on the screen. The slides are simply pieces of window glass and the ink a special kind that is made for the purpose. Every picture house has it. A stub pen, a little patience and the slides are ready. They can be washed and used over and over again. When the time comes to sing, the band, orchestra, or piano gets ready, all the lights in the place go out except the well hooded ones of the orchestra pit, the first verse is thrown on the screen and the leader takes his place beside it. When he wants the music to start

he places his hand in the brilliant light that shines upon the screen and beats time. The people can follow him perfectly as the hand of the leader is brilliantly illuminated and casts a very black shadow that every one can see and follow no matter how big the crowd. The singing is very good indeed as the people are getting the habit and the lights are out. People who would never think of opening their mouths in daylight will pipe up lustily in the semi-darkness. Sunday evenings we have Union Meetings and the hymns are finely sung with the picture screen as the hymn book.

Last summer we gave a pageant, the "History of Anoka" enlisting the services of 300 people and Father Hennepin again came up Rum River and landed where he did years before. Next summer the "Musical Union" will open the season with the "Sorcerer". High School Commencement and Memorial Day exercises will be held there. A band concert once a week. A picture show with a few numbers by home talent once a week. Another pageant, "The History of Agriculture" will be given by the farmers' clubs of the county. We write our own pageants. The town folks will repeat the last year's pageant for Old Home Week in August. The Ben Greet players will be there sometime in August. Come up and hear them under perfect conditions. Many other entertainments will be given and only one by foreign talent for this place is built to bring out the home folks and give them a chance to express themselves in all ways.

The Stadium cost complete \$4,000. We had a gift of \$1,500 from two men who grew up in the little old town and we are to call it the Eastman Stadium in honor of their father. This with the money we made in the two seasons it was open leaves about \$1,000 to repay to the guarantors and we hope to repay all of it this summer. When it is paid for it will be turned over to the city and be run by a committee of citizens to make money for the maintenance of the parks and playgrounds projected for the community.

I cannot speak too highly of the effect of this unique place upon the community. At first it was the means of provoking many a bitter controversy as it seemed to many people a sheer waste of money but now its usefulness is apparent to all. Down here where you really have summer every year instead of once in a while, a Stadium like ours would be of the greatest value.

Another value that it has is its advertising value. If advertising is good for a town Anoka certainly has had plenty of it, free, for this Stadium has filled columns of newspaper space all over the country, space that could not have been purchased for three times what the whole thing cost.

In summing up my rather limited experience in community singing I would say that it is my opinion that audiences like to sing and should sing whenever there is a chance. At every concert there should be a number or two for the audience to render. Particularly now should audiences sing and home talent expression of all kinds be fostered. The marvelous and rapid development of the moving picture (I am a devout movie fan myself) threatens to not only save us the trouble of reading stories or books but to deprive us of all self-expression as well.

President Earhart: I want to announce before we close that the meeting place was selected and voted on by the Board of Directors and it will be Grand Rapids.

# APPLIED MUSIC IN THE SCHOOLS

9:30 A. M. Friday

Meeting called to order by President Earhart, who introduced Mr. Wm. Alfred White, of Des Moines, Iowa.

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## THE TEACHING OF APPLIED MUSIC IN THE PUBLIC SCHOOLS

WILLIAM ALFRED WHITE, Des Moines, Ia.

In order to present this subject in a proper light, it is necessary to ask and answer several questions.

First. Are there elements in music which distinctly mark it off from other subjects in the school curriculum? If it is different from other subjects, wherein does this difference exist? If it is largely the same in its educational aspects, what properties common to most subjects are prominently present in music?

Second. Should there be a more or less well-marked line of development in music education, from the kindergarten to the undergraduate, or post-graduate school, or to the professional school? If no such educational plan exists, why? If no such plan should exist, why?

Third. What habits of mind and body should be carried over from music work to ordinary academic subjects? Vice-versa, what habits of mind and body should be carried over from ordinary subjects to music?

Fourth. Wherein, and how, may music be correlated to other subjects? Should such correlation exist; if so, why? If such correlation should not exist, why?

Fifth. Is music a so-called "cultural" subject, or is it an educational, intellectual force with culture as one of its aspects?

Sixth. What co-operation should exist between the musical interests of the community, and the school department of music?

Seventh. What have the children, the parents, and the community a right to demand from school music as a preparation for further music work?

Eighth. Has the legitimate teacher of voice, piano, orchestral instruments, or other musical matters, a right, inherent in music itself, to expect some need of preparation when the children leave the public schools?

Ninth. How may the term "vocational guidance" be applied to the music work of the schools?

Tenth. What should be our standard of measurement for the music work of the schools, both in grades and high school? and why should this be set as a standard?

Eleventh. What is Musical Appreciation, and what place should it have in the graded and the high schools?

Twelfth. What subjects in the schools, the schools of your cities, of your life, of the world, of thought and action, are Universal, therefore paramount?

When we have satisfactorily answered these queries, and our music work is planned and is being carried out to meet the needs which these questions will disclose, then we shall be on the right road, our work will take on the largest educational importance, and music will be found the most vital, and the most all-embracing of subjects.

First, then, the query. Are there elements in music which distinctly mark it off from other subjects in the school curriculum? If it is different from other subjects, wherein does this difference exist? If it is largely the same in its educational aspects, what properties common to most subjects are prominently present in music?

Take the program from any room of a modern graded school, analyze the kinds of muscular, mental, and soul activities which enter into each subject; visit any place where music is taught rationally and well, and we shall find, in music, the same muscular, mental and soul activities, only carried to a higher degree of efficiency.

Reading and language require quick perception, a well trained eye to see the combinations of words forming sentences, the power of analysis to decipher these sentences into words, the power to analyze the words into syllables and letters, and to give to each letter its constituent sound. Through long practice and drill this knowledge must become so quick in its action to seem almost automatic, though such is not the case, for long periods of drill, thought, and experience must have preceded such present action.

With arithmetic, in all grades, great technical accuracy of mind is demanded, and is constantly the goal; problems must be proved; in both reading and arithmetic great feats of memory are demanded; the ability to carry on more than one mental process at a time must be secured; the ability to quickly change from one particular form of mental activity to another is essential.

Writing demands a knowledge of how the letters are formed, how to combine letters into words, words into sentences, thought regarding punctuation, etc. Accuracy of mind, of eye, and of muscles of the hand and arm are essentials.

History demands an excellent memory, as well as the learning of cause and effect. It gradually broadens the mind and gives a working knowledge of world movements, makes more real and vital the geography, places the pupil in touch with the leaders of men who made history, etc., etc.

Physical education demands control of the body, a working together of groups of children in a fine social way, each a part of the whole, and its great foundation, is rhythm.

Look into drawing, manual training, domestic science, or what you will, and we find they demand dexterity of hand and muscle, quickness of thought, the training of abilities to follow plans, the training of thought to find new methods of work, etc., etc.

Look carefully into any subject in modern curriculums, from first grade to the post graduate work in any college; then examine music, in all its ramifications that can be, should be, and are being put into school activi-

ties, and you will discover that every habit of mind, of muscle, of thought, of feeling, of emotion, of accuracy, of relation, of cause and effect, which can be found in the other subjects is likewise to be found in music, but carried to even a higher degree.

Were the Greeks then not right? Music and Gymnastics cover all of education.

Even in a simple song the child must learn the exactness of rhythm, perfection of control of muscles necessary to produce the correct pitch, perception of the meaning of the words, of the fitness of words and music, and he must feel the steadiness of the pulse or beat. When the child begins to see staff-notation this activity calls into play the same kind of perception needed in language, only the eye and mind must learn to see and act more quickly; the same sensing of content, of combinations which make musical logic, a tune, corresponding to a similar activity of mind in reading a sentence, only in music the things are finer, and harder to discern. The power to analyze almost instantly what is before the eye is cultivated, and the power to translate this into music instead of words is very largely the same kind of mental activity demanded in language and literature.

The understanding of the exactness of certain technical relations necessary to unravel a new song demands as exact a mind as any mathematics in the grades; the cause and effect of music notation and sound are studied, etc., etc., calling into mental activity the same faculties needed in observing other causes and effects. The ability to copy correctly a little tune, or an ear-training exercise on the staff demands as much control of muscles and hands as the boy uses when he saws a board, drives a few nails, or planes a piece of lumber in manual training; as much care as the girl uses when she learns something in sewing or domestic science. Accuracy of hand, of ear, of thought, of location, of a thing heard, and its corresponding picture is demanded just as much in writing this tune as in writing any other subject.

So we might continue, but let us get beyond the grades, and see what happens when we examine college curriculums. Examine history for instance. Music history covers practically as much ground, and the history of instruments alone is a history of the evolution of civilization. Can any mathematics in college demand more exactness of mind than the subjects of harmony, counterpoint, fugue, etc.? Consider literature in college, regardless of the form in which it is studied. Could any culture be finer than that of music, which covers civilization in every form of literature, which is related, through its opera, to the literature of practically every country? Music is the one great cultural subject that is practically the same in every country that has, or has had, a civilization, regardless of flag, religion, or politics. When we will have fully realized the great import of Musical Appreciation, we shall have cause and effect, tides and rebounds, in exactly the same way as found in literature, history, or any other similar subject.

Therefore, as music contains every activity of mind, thought and feeling to be found in all other subjects, and as music alone, of all subjects, contains all, is it not true that music is the greatest of all, the most vital of all, the sum of all, and cannot we make ourselves realize more fully,

all the time, that we must be wise men and women, and become real educators, and not merely supervisors, teachers, or musicians?

Answering the first point so clearly, in itself answers the second query, which is:

Should there be a more or less well-marked line of development in music education, from the kindergarten to the post-graduate or professional school? If no such plan exists, why? If no such plan should exist, why?

Nowhere can you find literature contradicting itself. Nowhere can you find mathematics teaching something in the grades that must be forgotten and contradicted before high school or college work can be pursued successfully. No matter what line of work a boy or girl wishes to pursue after school days are over, the foundation of all his thought will have been given in the schools; let us ask ourselves frankly, and answer frankly, is this the case, and has it been the case in music?

It has been quite a common thing to hear persons who should know better, talk about school and college music; and say that school music should not be expected to prepare for other music work. In every essential feature school music, high school music, college music, professional school music, or what not, is the same, only the professional, or the highly trained specialist carries to the nth power the same qualities of mind and body essential in a smaller way, to successful music teaching in the lower grades.

In the larger number of cases the piano teacher, voice teacher, violin teacher or harmony teacher, finds things that do not fit into his teaching; things to contradict, things that must be changed and forgotten before further progress can be made.

Remember, these contradictions and troubles are not inherent in music itself, but are the result of narrow views, and a lack of real educational foresight. I wish to say frankly, as a musician, and an educator, that unless we can securely get into line with other educational subjects, get rid of these contradictions and differences, music had better come out of the schools, and something more rational take its place. But, a very little readjustment will put us where we belong, in the very forefront of the educational procession.

Third: What habits of mind should be carried over from regular work to music; and what habits of mind should be carried from music into other subjects?

In Dewey's "How We Think" we are authoritatively told that every subject has in itself the power to make us think, provided it is presented in a proper manner. The time has long since gone by when certain subjects could be labeled as educational, or intellectual, and other subjects as cultural. Every habit of mind that is used to secure good work in other subjects is carried over to music work, and every habit of mind caused by good, rational music work, is carried into all other school work.

Music demands a trained and discriminating ear; the same is required in language and literature.

Music demands accuracy of eye-perception; the same is demanded in arithmetic, language, reading and writing.

In music the ability to turn the eye-perception into actual performance is essential; the same is true in other subjects where eye-perception must be translated into performance, such as reading and writing.

Analyze every habit of mind necessary for good music work, or which

exists as a result of such work, and you will find the same habits of mind, of body, and of muscle necessary in any one other subject.

With very few exceptions any normal boy or girl in the schools who is doing average, normal, good work, and, provided the music is on a sensible basis, you will find the same child doing good average music work. Or find any regular graded school teacher, doing good work in the general subjects, securing correct habits of mind and body, establishing and confirming these, and you will find an excellent teacher of music, provided she is not deficient in ear and rhythm and has had specific training. Find music work taught reasonably and sensibly in any school system, and you will find that the same habits of mind which are a result, and which cause such work, will be carried over into every other subject.

By saying, "find music work taught sensibly" I mean where no fads or fancies exist; where the music time is given to music, and not to devices concerning music; where no peculiarities of personality or method are allowed to protrude; but where every teacher is teaching music, sound and its relations, with a general plan in view, and where you cannot tell what teacher has done the work, because she taught music instead of method, or personality.

To sum up this third query: In public school music, when it is done with a correct educational plan as its basis, where opportunities are given for the development of every child along the musical lines he may be best fitted for, you will find that every habit of mind conducive to good general work is also found in music work; and that music work, when done on the above basis, combines every one of these powers of mind within itself; hence, when music work is following a sound educational plan it is establishing and confirming habits of mind necessary in every walk of life.

Fourth: Wherein may music be correlated with other subjects? Why should it be so correlated, or not correlated?

Among professional musicians a great tendency exists to consider music a thing apart from other subjects, and among supervisors this feeling exists also, but is not so strongly apparent. There could be no greater mistake. The first three headings, with my faith expressed in their answers, gives my beliefs, but I wish to go more fully into the matter.

In the first grade the recognition by ear of phrases of music should be correlated with the phrase recognition of language. In the second grade the eye recognition of such phrases should be closely correlated. The recognition of certain elements in notation, such as the location of the key-tone, the observance of the time signature, of the simple value of notes, etc., should be easily correlated with the recognition and location of words, numbers, sentences, or objects of other kinds which are constantly before the child. The poetical content of the words in songs, with their fitting melodic setting, may well be correlated with the study and appreciation of stories, literature, and English in general. When songs contain references to birds, flowers, stars, etc., right then is the time all such things can be well correlated, adding greater interest to all subjects under observation. When time comes for close observation of time and rhythmical effects, and the notation of these, the exactness of thought in this can easily be correlated with arithmetic. When the name of a celebrated composer appears as the author of a song which the class is singing he may well be related to geography as to location, may be spoken of as a product of the country, re-

lated to history as a contemporary of other great men in other walks of life, or related to some great epoch in history. When the names of great authors appear as the writers of the words of the songs, right then is another excellent opportunity to correlate literature and music, vitalizing both. Every element of time and rhythm in music can be closely correlated with the folk-dance, the gymnastic dance, the esthetic dance, and all other forms of physical education. Very recently it has been discovered that the rhythm and swing of a good piece of music adds tremendous interest and stimulus to the teaching, practice, and speeding up of typewriting in the high schools. Therein is a new thought, the correlation of commercial education and musical appreciation. Suppose, through all the hours the high school boy or girl is learning to operate a typewriting machine he is hearing excellent music, think of what a silent power for nobler things this will be. We are doing it in Des Moines, the director of commercial education and the director of music working hand in glove against the low musical taste of the commercial students. In musical appreciation, when conducted as a regular class period, the correlations of music to the drama, to literature, to history, to geography, etc., are unlimited.

These are some of the possible correlations, but, should they be brought out? Yes, though not in the music lesson alone, but in every lesson, as far as time will permit. Why? Because education does not mean the learning of a little of this, a little of that, each little to be stored away in a separate pigeon-hole of the mind, to be trotted out and placed on display as occasion seems to warrant. Education means the training of the whole powers of the mind and body in one great plan, with every part fitting accurately and usefully into the other parts, so that we shall have efficient, purposeful products, instead of automatons.

If we, as directors of thought in musical education, can see and act upon this idea that music is not separate from the whole, but is a part of the whole of education, and that it contains in itself so very much of each member of the whole, our influence in educational councils will be increased a hundred-fold.

Fifth: Is music merely a cultural subject, or is it an educational, intellectual force which carries a certain kind of culture with it as one of its elements?

The preceding parts of this paper have quite fully answered this query, so it will need but a few words. Educators who are not specialists in any particular line have finally settled the question. There are no distinctions between so-called "educational" subjects, and "cultural" subjects. There are educational subjects which contain little cultural value in the lower stages of progress, but there are no "cultural" subjects which are not correspondingly educational, all along the line of progress. Find any person talking "culture" and learnedly discoursing about certain subjects having a primary "culture value" and you will have found one who is shallow, who is merely scratching the surface, who is not, and never has been an educator.

Sixth: What co-operation should exist between the musical interests of the community, and the director of public school music?

This query answers itself. What co-operation should exist between teachers of literature, and the literary interests of the community? What co-operation should exist between the teachers of manual training in the



schools, and the trades outside the schools? Let us make ourselves absolutely sure of our subject matter, from kindergarten through college branches of the subject, make ourselves strong and sure in educational leadership, and the community will naturally come to look to us for guidance and direction; the outside music interests will be glad to follow our leadership and co-operate with us, will look to us for inspiration.

To be a really successful supervisor of music, though, means the ability to understand music education from its very beginning through to its end, even into the highest class of professional school, else we cannot plan our public school work so as to give the greatest value to the greatest number, and to unify our work with all the other great educational movements.

Of course, when such leadership is secured in your community, you must expect jealousies, backbiting and slander; you must expect your work to be belittled and sneered at, for it is so in every other profession. Always remember the higher you go, the higher you climb toward an ideal, the easier it is to see you as a conspicuous target. Remain as one of the mob, do not let leadership single you out, and the slanderers won't bother you. Leadership in every walk of life has had to pay the same price, but as time goes along, and proves your theories sound and correct, these same defamers will fall in line, say that they believe in you, and will follow your lead, though at heart they are as mean and unconvinced as ever, but they think it will pay them commercially, hence their change of heart. Look around you today, and you will see that a Woodrow Wilson has imitators and followers, even on the vaudeville stage.

Therefore take heart, strive for leadership, secure it, and use it for the betterment of all schools.

Seventh: What have the children, the parents, and the community a right to expect school music to give as a foundation for future work in music?

The only way to answer this is to look at what the community expects as a foundation in other subjects. Take the syllabus of any graded school system; find what is reasonably expected will be accomplished in the eighth grade in reading, spelling, language, arithmetic, geography, history, penmanship, drawing, physical training, manual training, and domestic science. Then compare this with music. If the preparation in music is somewhat on a par, at the end of the eighth grade, then you are on the right track. If the music has been considered a secondary matter, a pleasant intermission in the day's work, all through the grades, a merely ornamental subject, then you are on the wrong track.

The above list of subjects has been taken verbatim from the Des Moines Syllabus, and doubtless, in all your cities you will find it much the same.

But I anticipate an objection on account of time. Some will tell me that we only have fifteen or twenty minutes a day for music. This makes but from seventy-five to a hundred minutes a week. I admit it. But, examine the time schedule of any well organized school system, and you will find that there are subjects with no more, and some with very little more time allotment in the schedule, so the objection proves of no value.

For your own consideration, let me give you our Des Moines time allotment taken from page 94 of our annual report. I give the items verbatim,

from the percentage column. Spelling, 6.5; arithmetic, 11.7; geography, 7.1; history, 1.7; penmanship, 5; music, 5; drawing, 4.8; physical training, 3.3; manual training for boys, and domestic science for girls, 2; opening exercises, 3.3.

We do not have an unusual allotment of time as expressed in minutes, for consultation with the same time schedule, on page 94 of the annual report, will show that music is allowed seventy-five minutes per week, or fifteen minutes per day.

Is it not reasonable, then, to expect from the eighth grade some definite accomplishment in music, just the same as in other subjects? My personal faith might be expressed as follows.

At the completion of the eighth grade the children should have a genuine love and appreciation of good music.

They should be able to read after a song is studied silently awhile, and sing any four-part song that is about the same degree of advancement as found in the Junior Song and Chorus Book.

They should be quite familiar with the names, and the location by centuries, of many famous composers.

They should have a love for good singing, for good tone, good chorus work, and class as well as individual incentives for such work.

They should know the major and minor scales, have in mind the plan of their development and relation, and know the reasons for the simple things in notation, which come before them in every piece of music.

They should have a thorough and a working knowledge of the rudiments of music, such as the scales, the triads, the signatures, the effect of major and minor scales and triads, the fundamental principles of time and rhythm, and be able to use these in working out a new song or piece of music.

They should be able to see in musical notation, hear through musical feeling, and interpret in singing, the difference between mere chromatic inflections and genuine changes of key.

If less than this is a result of eight years of music work, then our standards are much below all the other subjects which have a time-allotment about the same as music.

What should we expect from high school music?

Ask yourself what we expect from high school mathematics, literature, German or other foreign language, commercial subjects like typewriting, book-keeping, from physics, from civics, from mechanical drawing, from manual training, from history, etc., etc.

Is it any less reasonable to expect, and demand less thorough work in music than in all these other subjects? If we do expect less, and are satisfied with less, then we have stamped music work as uneducational, as a mere frill which leads nowhere, and prepares for nothing. It would then be entirely proper that educators should question the place of music in the general scheme of education.

Eighth: Have the legitimate teachers of voice, piano, violin, or other symphonic instrument, or of other musical matters, any right, inherent in the subject, to expect some need of preparation on the part of pupils from the graded and the high schools?

I rather think I have given my personal answer to this query in the section of the paper just read, though others will contribute to this part of the discussion.

Ninth: May the term "vocational guidance" be applied to the music work of the schools?

In your own experience, how many boys and girls can you count who have gone into some form of music work as a profession? How many of these were allowed to take their private instruction in piano, voice, harmony, violin, cornet, trombone, organ, etc., unrestricted by the narrow academic views of the high school principal, or the superintendent? How many girls and boys do you know who have dropped out of high school, or who did not go at all, because their musical talent was hampered and held back by the narrow views held in so many school systems, which say, first get an "education", then study music.

In this so-called "education" of which we see so much in nearly every high school in the country we find that sawing a board, painting a more or less poorly made table, tinkering several hours a week with a machine lathe, learning typewriting, studying stenography, learning to make bread, pies, cook beans, or soup, learning to sew or make a hat, etc., many ways too numerous to mention, there is an over-emphasis on the term "getting an education." The artistically minded boy or girl who is mastering his voice, learning an orchestral instrument, studying harmony, storing his mind with great compositions and analyzing them in many musical ways, is not considered as getting an education, but is made to feel that he is more or less wasting his time, is looked down on, is told that this great form of human endeavor he is so deeply interested in, this thing for which he has unusual talent, is not worth while in the scheme of education; but, if he will learn to parse a few Latin verbs, say a few German sentences, drive a few nails in a board sawed with the aid of a machine, he is thereby achieving that wonderful thing "an education." Could anything be more absurd?

If school boards can afford to buy typewriters by the dozen, at fifty to a hundred dollars each, or rent them at five dollars per year for each, to train boys and girls to start earning a living at eight to ten dollars a week, what in the name of common sense is there in the way of their buying a few violins at twenty-five dollars each, a few cornets and other brass instruments at about the same figures, and other orchestral instruments to train boys and girls to start earning their living at twenty to forty dollars a week?

School boards have bought expensive equipments for the teaching of domestic science, using the time-worn arguments that the pupils will be better home-makers thereby. What then, should prevent the same amount of public money being spent for the purchase of a few pianos, and the engaging of a few piano teachers, to train the artistically inclined girl to not only be a homemaker, but a homekeeper.

Go carefully into the statistics of the young women who take the various commercial courses in the high schools, and it will be found that they marry very early, as a rule; you will find that almost nothing they had in high school in such courses adds a jot or tittle to their ability as home-makers; so you see the old "homemaker argument" rather falls flat.

In the graded schools, and pre-vocational schools we find the same things, though to a lesser extent. The commonly known utilitarian things, such as printing, wood-working, carpentering, sewing, cooking, sheet-metal working, etc., are being more and more expensively provided for, so that the hewers of wood and the drawers of water may be equipped for the battle of life, and so they should be; but, those children of artistic tendencies and inheritances who might be leaders, path-breakers, enlighteners of life, are not given the encouragement, much less the opportunity in the schools to fit themselves for the work which they can and should do.

I think all of us will agree that the study of orchestral instruments by graded school children, and the training that will result from playing in a juvenile orchestra, under a good teacher, is at least as educational as sawing a board; the dexterity of muscle and mind necessary to play a violin part in the simplest music of such an orchestra is greater than the dexterity of mind and muscle needed to sew on a button, or make a button hole; that the training of the ear in such an orchestra to hear its own part, to play in time and tune, to be accurate in every particular, is just as educational as any matter that now has an honored place in the graded school curriculum, and is called "prevocational" because it prepares a boy to be a printer, a tinner, a carpenter, or prepares the girl to be a home-maker through sewing or cooking.

Why are the homes of some of our great contemporary nations so fine and so impressive? Is not a part of it due to the fact that the home-makers thereof can sing, can play, and that nearly every home may have its own orchestra, with father and mother, girls and boys, the grandmother and grandfather taking part?

A part of our educational creed should be to demand that every child in the school be given opportunities to develop the things that are in him. That music in all its branches be entirely recognized in all schools, graded school, high school, college, professional school, graduate school. That the teaching of a musical instrument is just as educational, and should be so recognized, as the teaching of those other instruments, the typewriter, the sewing machine, the machine lathe, the saw, the hammer, the cook stove.

We should make it a part of our task as educators to everlastingly hammer at it, in every convention, in every state meeting, in every teachers' meeting, with school boards, with department heads, and with superintendents, demanding that the children who are the leaders of the people be given at least an equal chance with the boys and girls who will be followers, tradesmen, day laborers and skilled mechanics.

In so many other departments of education we have provided for so-called exceptional classes: provision is made for the workers with tools, as given above; we have looked out for the interest of the abnormal child; for the sick child in open air schools; for the defective child, even for the feeble-minded; but the strong minded, who will always lead the procession of progress, must hustle for himself. It isn't sensible. Let us do our share to see that these latter children get their rights, as well as the subnormal children.

Tenth: What should be our standard of measurement for music work in the grade school and in the high school? Why should we have a standard?

It seems to me that I have answered this query very fully under previous headings so just a word regarding this.

The time has come when standards and tests of efficiency are being daily applied to various school activities; such things as Courtis Tests, Studebaker Individual Practice Sheets, Thorndyke Scales, Thompson Minimum Essentials, etc., etc., are common phrases, and these tests and standards have more than fully justified themselves. More rigid tests are being sought; greater and greater efficiency is being demanded; the percentage of slow pupils, of normal pupils, and of accelerated pupils is being found out every week in dozens of school systems and surveys are being made. If music is to justify itself in the eyes of the leaders in general educational matters we must be ready and willing to meet this condition; we must have standards and tests which the normal mind can approve, we must apply these standards and tests, and be willing to measure ourselves and the children, and stand or fall by the results.

The day will come when in high schools where we find expensive machines for use in various forms of manual training, large numbers of typewriters for use in commercial courses, elaborate outfits of cooking utensils to teach cooking, large numbers of sewing machines to teach that form of domestic science, etc. we shall find musical instruments, and musical instructors to provide vocational training for musicianship, classes in all the work in harmony, musical appreciation, and all other musical activities that are at the foundation of a musical career, and these forms of education will be entirely justified by the results, just exactly the same as all other forms of preparation for making a living and for living are justifiable.

This condition is sure to come; some of the preliminary steps you will hear of from the speakers who are to follow, but we must not go at this matter with apologies. Instead, make yourself heard, be convincing; make your arguments unanswerable, and the time of fulfillment will be much hastened.

These ideals must include definite, objective scales of measurement and not some narrow personal view, given out by some individual with an axe to grind, a peculiar "method" of his own to foster, as an act of a precursor for some book company whose ideals are entirely commercial, and whose leaders and managers thereof have never been educators.

We should be the leaders, fellow-teachers, and not the followers of such, and I call upon you to lead, openly and unafraid.

Eleventh: What is Musical Appreciation, and what place should it have in the school system?

Margaret Fuller once wrote "To appreciate we must reason, think, and compare." Any appreciation must have those elements in it, regardless of what we are training pupils to appreciate. Do our ideas of musical appreciation contain those elements? Do the children in the grades or the high schools have a gradually increasing power of reasoning, thinking, comparing about the music under observation? If they do, we are on the right track; if they do not, we are wasting their time, or doing worse than wasting it, establishing wrong habits of thought and action.

Is the ability to hear the up and down of a tune, to discern the rhythm, or to follow any other element of just mere sense appeal, so strong in music, a real appreciation?

What does appreciation of literature mean? Is it a real appreciation to just enjoy the sensuous beauty of the poem, the novel, the essay, or is there an increasing power to use the three powers of mind mentioned by Margaret Fuller?

Doesn't the appreciation of literature mean somewhat of an appreciation of the author, the condition under which he was writing, perhaps the historical background of the work, sometimes even the political background, the life of the writer, the power to compare this particular piece of work with others from the standpoints of style, content, thought, feeling, emotion, etc. etc.? Should we expect any less in musical appreciation?

Every element which enters into the real appreciation of music, from the standpoint of the "ability to reason, think, and compare", such as the form of the composition, the medium the composer felt constrained to use, the emotional content, the intellectual content, the historical setting, the relation to other great arts, the relation to the condition of civilization which it more or less reflects, the life of the composer, the reflection of the author in his work, and the many other things entering into the composition under observation must be considered in their proper relations. They are constituent elements of the composition, or constituent elements in its cause. Are they not things about which the mind of the child can be gradually informed, so that his power to "reason, think, and compare" may become stronger and stronger with each lesson? If the answer must be "no" then I am inclined to think that our talk of musical appreciation becomes mere "sounding brass, and a tinkling cymbal."

Twelfth: What things in the schools of life, of thought, of the whole world, are Universal?

From cradle to the grave the whole of life is a school. Look over all the subjects taught in all the schools, the grade school, the high school, the college, the university, and finally the school of life, and find what is universal, what is common to all humanity?

A most careful search will disclose but three subjects that are universal. They are Religion, Love, and finally Music. These are the three things common to all nations and tribes, regardless of flag or country; of these three, the two first have limitations, while music has none.

Religion is narrowed by creeds, by nationality. Religion is universal only in the sense that every man has implanted within him religious instincts, but your god is not my god; your beliefs are not my beliefs; your interpretations of divine providences are not my interpretations, nor of those of the man or woman sitting next to you. Wars of the most sanguinary character have been fought over religious differences. The man who can see and understand the good in every religion is very rare: It is not an easy matter for the most of us to be willing to acknowledge that Catholicism, Protestantism, Confucianism, Buddhism, and Mohammedanism may have all sprung from the same motives, and the world has a long, long way to go yet before it accepts all religions as inspired, but not so with music.

Love is narrowed in its universal aspect through patriotism, for we do not, as yet, love other countries as our own. Love is narrowed through individual likes and antipathies. The number of people who love all countries

alike, who love all religions alike, and who love all mankind as they do the members of their own families is small indeed, if they exist at all.

Music is the one thing that has had a universal impulse from the beginning of time to the present. Music is universally the great means of expression, from the beating of time on a hollow log, or the trunk of a tree to the greatest opera or symphony. A piece of paper, with the notation of a song or an instrumental piece on it, is the only means of communication today that is absolutely universal, and which needs no translation. The music of the Frenchman Debussy, of the Russian Tchaikowsky, of the German Strauss, of the Italian Verdi, of the American MacDowell, of the Negro Coleridge-Taylor can immediately be performed here, in New York, in Bombay, in London, in Rome, in Berlin, in Hong-kong, in Yokio, in Syndey, or anywhere else that civilized man has a habitation. This music needs no interpretation, no translation into another language, needs no propaganda, no explanation, no reason need be given for its existence. Music, from the smallest to the greatest, is the heritage of all the peoples in all the earth, and is the one and only universal thing in the world today, except the Spirit of God.

Music not only needs no translation, but is untranslatable. Any other art-object in the world may be described in language, that we would recognize the object when confronted with it. But, no other means of expressing music is possible. Though I should spend weeks describing the simple piece of music known as "America", though I should teach my listener the words, give the historical import, use the most eloquent language in an attempt to convey my ideas, paint a picture of it, make a statue of it, illustrate it in architecture, and labor unceasingly in every way, my listener can never know, and will never know the tune of "America" until he has heard the music itself. This is not true in any other art. Music is untranslatable.

As teachers and supervisors and educators this is the wonderful thing we have to serve, to bring to the consciousness of all learners, from kindergarten to post-graduate school, and in the school of life. Let us more and more and more fully recognize our great opportunity, and contribute our little, for the vision can be, and is more truly wonderful with every halting step of progress we make.

Vice-President Dykema called to the chair: Introduced Miss Lucy M. Haywood, of Lincoln, Nebraska.

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## GRANTING CREDIT FOR APPLIED MUSIC

LUCY M. HAYWOOD, Lincoln, Neb.

Our subject can be approached from many points, and viewed from many angles. Believing that all phases will be touched upon, and all points discussed I have confined my own remarks to the granting of credits for private instruction. I feel that here we are touching upon the most vital point in connection with the introduction of musical courses into our High Schools and also that so far it is our weakest point.

I need not tell you the difficulties surrounding the proper adjustment of the subject. To decide upon a course of study in every degree adequate, to

make it not too difficult nor yet too simple, at the same time have it a reasonable course which will be acceptable to the private instructor, this is a task requiring much judgment and much knowledge. I am not in a position to know just what has been done in the way of deciding upon courses of study by many states; in fact I very much doubt whether there are many such courses in existence. But to my mind our need is great in this regard. In some way the poorly-prepared teacher must be eliminated; and it would seem that through our system of granting credits in High Schools and in Universities, we are now in a position to demand the best instruction, and to say we will accept no other brand.

As a piano teacher for years I dreamed of the day when perhaps our Legislatures would pass laws requiring examinations and the granting of certificates to our music teachers. But always I awoke from my dream with the sad knowledge that as long as Mr. Legislator had a daughter who wished to add to her pin money by giving a few music lessons, just so long would he fight the measure. It seems most wonderful to realize that the thing of which I dreamed may perhaps be brought about much more successfully and in an entirely different way.

I have recently read a very interesting article in the "Music News", written by a prominent teacher of piano in Chicago upon this subject of standardization for private instruction. He is fully persuaded that credit given should be based upon works which in themselves require the greatest amount of concentration and mental discipline. His contention is that often the personality of the pupil counts for too much with the examiner, temperament is too much stressed. Therefore the works for which the credit really is given should be those more severely intellectual, polyphonic works in fact, since in these the work absolutely has to be done they cannot be successfully "faked". He argues that any pupil who can play through the voiced inventions from memory, thoroughly well, during the Semester, is most worthy of one-half credit, or even of one whole credit, for the semester, and that time enough beside could be given to music of other kinds. We will all agree there is much to be said in favor of such a plan, and it might not seem too much to ask if the pupil was given his credit wholly for the work done in piano (I speak in this connection only of the teacher of piano; an equally intellectual course in voice or violin could of course be arranged.)

In Lincoln we give no credit for piano, or any instrument, when taken alone. The student gets no credit for private instruction, unless one period of musical appreciation is also taken. To obtain an entire credit each semester we require the lessons each week upon the instrument, two periods of harmony and one of musical appreciation. Personally, I believe the gentleman I have quoted is right in much of his contention. School Boards have of course a right to demand work of the same grade in music as required in any other subject. It is quite possible for the teacher of piano to find works of this intellectual character for the student not sufficiently advanced to master the more difficult work of Bach. At the same time I am persuaded it would keep a good many students from taking our musical courses, and the question arises,—since the really gifted student is comparatively rare, is it wise to plan our courses for these especially talented ones only? Or shall we lower our requirements sufficiently to



make it possible for more students to take the work? Will we not do a greater work toward making America a musical nation if we can persuade more students to take advantage of musical courses offered? Do not the greater number need the cultured benefit of such courses as well as the few? You will understand, I am sure, I am not advocating a lower standard. I am most anxious that our aims may be of the highest, and our teaching of the very best. I am putting these questions to myself, as well as to you.

As yet we have, in Nebraska, no well defined course of study. This is one of the things which must come at once. As was said in the beginning, the poor teacher must be eliminated. How can this best be done? The right kind of a course of study will naturally do much to bring this about, as the best literature for the various instruments cannot be adequately taught by the teacher poorly prepared; and no thing but the best should be considered.

Many other points come to the mind in this connection. Shall the beginner upon any musical instrument be allowed credit for private lessons? This point is, I believe, much under discussion. Upon first thought one is inclined to say "Why not?" Other subjects are begun in High School why not music? If good beginning work is done why not credit for it?

If harmony is to be taken in connection with the other work I am very sure at least a year's work in piano is necessary for the student. Harmony cannot easily be studied without a definite knowledge of the keyboard, and I refuse to allow any one to enter my classes in harmony without at least that much preparation for it. I was told last summer that a plan for applied music had been presented to the city of Boston which required the pupil to pass an examination on his instrument before he would be allowed to enter the theoretical classes. Whether or not the plan has been accepted by the Boston School Board, I have not heard.

We all, I am sure, believe thoroughly in the granting of credits for applied music and I do not believe we need be afraid of granting too much credit for work done. I hope to see the time in our own school -- and I hope it may come speedily--when the members of band and orchestra will be required to take a course in appreciation in connection with their regular practice periods; and that much more credit may then be given each semester. I believe that in this way many more will take the work.

We may perhaps solve the subject of standardization more fully if the day ever comes when the teaching of applied music is done within the High School, and is made a part of the curriculum. A good deal is being done along this line in many plans. We have in Nebraska at least one town in which the plan of offering lessons in piano within the High School has been successfully carried out. In our own city we have classes in voice and violin as you have seen. All of these things are of the greatest helpfulness, and point to a day, perhaps near at hand, when many of our difficulties will be solved. I am sure from our discussion here and now, much good will result.

Vice President Dykema: The next number on our program is an address by Mr. Walter Van Dyke Bingham, Professor of Psychology and head of department of Teacher Training, Carnegie Institute of Technology, Pittsburgh, Pa.

## Some Psychological Aspects of Public School Music Instruction

By W. V. BINGHAM, Carnegie Institute of Technology, Pittsburgh, Pa.

### *The Basic Aim.*

If this conference were to make a collection of the views of American music supervisors as to the reasons why their profession exists, the justification for the expenditure of public funds for music instruction, the results which society has a right to expect from this instruction in the modification of the children's abilities, tastes, habits, knowledge, and ideals, there might be wide divergence of phraseology and discrepancy of detailed statement, but I doubt if there would be serious disagreement as to fundamentals. In stating the aim of public school music instruction, I am certain that not one of you would say, it is to train children to earn a livelihood as professional musicians. No one would assert today that the purpose of music instruction is mental discipline. Few if any would place emphasis upon moral development as a specific task of the music teacher. Instead, there would be practical unanimity in defining the primary aim of public school music instruction as the enrichment of life through the beauty of music, the increase of capacity of self-expression and for wholesome enjoyment.

More or less closely clustered about this primary duty are the secondary or incidental aims, such as improving the pupils' speaking voice; improving the health through better breathing and posture; giving a few pupils a start toward a professional musical education; teaching patriotism; fostering school spirit; developing community life, and so on. Several of these have already been ably discussed on this program, and need not detain us now. Let us recognize that there are many worthy and valuable results which the alert music teacher will achieve quite aside from his primary accomplishment; but at the same time, let us insist that the teacher's efforts will be most effective if he never loses sight of the main task, the cultivation of the capacity for happiness, in the artistic and joyous expression of the feelings, through song.

It is our purpose to survey some of the means that are being employed by music supervisors to accomplish this work; to stress the necessity for the use of the most skillful and time-saving methods; to point toward a few examples of common practice in illustration of the worth of a judicious psychological procedure in attaining a maximum of economy and efficiency in instruction; and finally, to raise for discussion the question of the need and the possibility of scales of measurement of the effects of this instruction.

### *Complexity of the Task.*

A layman examining, as I have recently been doing, the problem that confronts the music teacher, is astonished at its complexity. Your pupils' minds must be stocked with ample resources of musical experience; out of this wealth of experience they must be brought to a clear awareness

of the basis ideas of melodic interval, tonality, rhythm, and dynamics, together with some notion of musical form; they must learn the staff notation which expresses in visible symbols these musical ideas; they must be taught to read these symbols easily, to sing at sight with accuracy and intelligence; the quality of their voices must be smoothed and softened; and most important of all, their love for the beautiful in music must be nurtured, their taste improved, their capacity for appreciation and enjoyment developed in a wholesome manner until they have a genuine and enduring preference for the best. Some of you add to this catalog of tasks the difficult endeavor to develop self-expression through original invention of melodies, either because this ability to compose is desirable for its own sake, or because you find that it aids in the other tasks of developing an intelligent discrimination of musical values, or because it furnishes a lively motive for learning staff notation.

Difference of opinion as to the relative place and importance of these various components of the music teachers' task doubtless accounts for a large share of the divergence to be observed in the practices of music supervisors who are all working toward a common ultimate goal. Questions such as these arise: Is the development of tone quality so valuable that work with individual voices should occupy time which would otherwise be spent in teaching beautiful songs? Which should receive the greater emphasis, training in taste and appreciation or in sight reading ability?

#### *The Fallacy of Mistaking Means for Ends.*

It is not for the psychologist to decide between the relative worth of these different ends. But it is entirely within his province to call attention to a dangerous tendency which all of us teachers have, to confuse ends and means. Let me illustrate. The miser is a victim of this confusion when he makes the accumulation of gold an end in itself, instead of a means toward social usefulness and personal enjoyment. The teaching of English grammar was introduced into the intermediate grades as a means of improving the spoken and written English of the pupils. More and more time and effort were devoted to its mastery. It became thoroughly entrenched in the elementary curriculum. Then it was discovered that all this information about the rules of syntax, taught in this frigid systematic fashion, really had a negligible effect on the actual speech of the pupils. Knowledge of formal grammar was not functioning as a means toward the improvement of practice in speech and writing. It had come to be treated as an end. You all remember how our conservative pedagogues, challenged to show cause why formal grammar should continue to be taught to these children, took refuge in the doctrine of formal discipline, that convenient fallacy which has often served as a temporary shelter for educational practices which were once means to a useful end, but which, mistakenly treated as ends in themselves, grew entrenched before the blunder was clearly realized.

Not so very many years have elapsed since the teaching of musical notation and skill in sight reading was in a similiar danger in certain quarters of being erected into an end of instructional effort, instead of being recognized always as only a means toward the real end of increased joy in music. Do you not find even today some teachers who are prone to fall into the error of forgetting that information about staff and scales is

not the goal? What shall it profit a boy if he gain the whole world of proficiency in sight singing and lose his own musical soul, his impulse to sing? I would not wish to minimize in any degree the importance of this proficiency or the skill of the teacher who can impart it. I only want to beg you to keep constantly before the teachers you are supervising, the thought that whatever they do, they must never jeopardize the one essential, the pupils' joy in singing.

Let me hazard the suggestion that many disputed questions of procedure in music instruction would settle themselves if both parties to the controversy would look more often beyond the immediate means towards the ultimate goal, the end for which these means exist.

#### *Necessity for Skillful Planning.*

"How much of the time at your disposal do you devote to teaching musical knowledge and skill, and how much to the development of musical taste and capacity for enjoyment?" I once heard this question discussed by two supervisors, one of whom insisted that fully three-fourths of the time must be spent in instruction and drill that would lead to facility in sight singing. The other insisted that three-fourth of the time ought to be taken up with singing which the pupils enjoyed, so arranged that the scope of their familiarity with beautiful songs would be constantly widened and their pleasure in them deepened. I hold that both of these supervisors were right. It is possible to spend three-quarters of the available time developing knowledge and skill, use being made of material selected so wisely and presented in such an effective manner that the children will all the while be enjoying their work and also learning to appreciate more and better music.

Such a program as this needs most careful planning, and also skill and judgment in its execution. Every one of the fifteen minutes a day must be utilized to the fullest. There must be no waste of time.

I have been asked whether psychology can give certain hints as to where time is most apt to be lost, and how it can be economized. In reply, it is not necessary for me to dwell on the familiar Herbartian principles about proceeding from the known to the related unknown, from the simple to the complex, and so on, further than to say that there is much precious time wasted because these principles are sometimes followed blindly instead of intelligently. Consider, for example, the first teaching of the musical intervals. Which is simpler to the child mind, the interval of the second or the interval of the fifth? As soon as one assumes the attitude of the pupil instead of that of the sophisticated adult, it appears that any interval in the tonic triad is as simple a musical idea as is the interval of the second. Moreover, a melodic phrase is simpler for the child to grasp than the separate intervals of which that phrase is built up. Few text-book writers any longer begin with the scale, because they realize that while the scale may be logically simple, it is certainly not psychologically so. They see to it, instead, that the children have an abundance of concrete musical ideas before the process of analysis begins, and that his analysis then goes forward one step at a time.

#### *Some Economics of Procedure.*

There exists in some quarters a tendency to deery the use of imitation in teaching. But do you not find that your teachers often lose time by

leading their pupils by intellectual processes to a result which might better be reached imitatively? A class reading a new melody hesitates on a difficult note where an accidental introduces, let us say, an augmented fourth. The teacher calls a halt, has the pupils sing *do* and then climb up the scale one step at a time to the difficult *fi*. By the time they have thought their way through this analysis they have lost the thread of the melody and must go back to the beginning. There is even greater waste of time if the teacher pauses to lecture the pupils on the necessity of thinking these things out, thereby shunting their attention away from the song and damaging their musical mood. How much more economical and efficient it is to give the pupils the difficult interval at once, "hot off the bat," at the very instant they feel the need of it, returning later if necessary to analyze and intellectualize, after they have learned the melody, or to drill on the difficult step in isolation from its setting.

Again, a new rhythmical figure, let us say the dotted quarter and the eighth note, is taught more quickly and effectively by a process of concrete imitation followed by attention to the printed notes, than by the intellectual process of explaining first the time significance of the dot and requiring the pupil to figure out the resulting rhythmical effect.

Too much stress can not be laid on the economy involved in letting the concrete experience of a musical idea precede the presentation of its visual representative in staff notation.

Even worse than a waste of valuable time, it seems to me, is the custom of having pupils read in a speaking voice the solfeggio syllables of a new song. In teaching these syllables in their relation to the staff notation for the first time, I have seen a teacher point to the successive notes of the scale and require the pupils to say, not to sing, the appropriate syllables.

To appreciate just what such a blunder involves, let us think for a moment what the psychological processes are with which the teacher is dealing. The person who sings music at sight perceives a group of visual symbols on the printed page. These are associated in his mind with the corresponding musical ideas, and these in turn with the appropriate movements of the vocal mechanism. The closer and more immediate the connection between the perceived symbols and the vocal response, the better. Every long circuit link in the chain of associative processes is a hindrance.

Now the idea of the spoken syllable torn away from its musical meaning and its place in a definite tonality, is just such a superfluous and hampering link in the chain of associations. How much better is the procedure of those teachers who sing the syllables to the children and have the children sing them at once, to the appropriate pitches, thereby binding up the visible notes and the syllables directly with the corresponding auditory and vocal-motor experiences. The methods of the primary school in teaching children to read have been cited in comparison. There it was found to be best to first see that the meaning was in the child's mind together with the auditory symbol of that meaning, the spoken words or sentence; then to associate meaning and auditory symbol with the visual symbol, the printed word; and later to bring into notice the letters which composed this printed symbol. So in teaching to read music, does not the best procedure begin with the musical idea with which the children become

thoroughly familiar not merely by hearing it but by hearing themselves sing it? Then with this musical idea in mind, the association is made directly with its visual symbols in staff notation, and later with the names, the verbal representative of the symbols.

There is a chance to conserve valuable time then, in seeing that the process of analysis cuts with the mental grain, rather than against it; and in seeing that the subsequent associative processes avoid the formation of links that are superfluous or even hampering. One is reminded here of the homely but often forgotten maxims: "Never form a habit that you will later have to break. Never form two habits where one will serve. And form habits: do not expect these links of mental connection to form themselves." In other words, drill! Short, snappy, intensive drill with the pupils' attention concentrated on the essential element in the situation, is the procedure which results in economy of time, and which also avoids the establishment of a bond between the thought of the music period and the feeling of distaste, monotony or irksomeness.

#### *Measurements of Musical Progress.*

In conclusion, I beg to suggest the need and worth of methods of measuring the results of our teaching. We are all able to see these results, and to estimate them, roughly. We know that a majority of our pupils improve decidedly in the course of a year, in their range of familiarity with musical literature, in their ability to read, and to interpret, and to appreciate. But we can not say with any exactness *how much* they have progressed. Yet without some quantitative evaluation of the pupils' progress, who shall say precisely by what amount one system of teaching is superior to another, or to what extent the work and influence of one supervisor is more valuable than another? We ought, for example, to have objective norms for measuring achievement in sight singing; standards and tests easily administered, so that the progress of one room or one city or the pupils of one supervisor can be quantitatively expressed and compared with the progress made during a similar period elsewhere.

Suppose a committee of this conference were called upon to survey the music teaching in Pittsburgh; or to make a report to the United States Commissioner of Education on the teaching of music in the Ethical Culture School. By what objective standards could the efficiency of these schools be measured and quantitatively expressed? By none whatever, for the only standards of achievement in instruction existing today are the subjective standards in the minds of various individuals. I venture to prophesy that ten years hence this will no longer be the case. Just as the students of educational psychology have furnished the school administrators with the Thorndike scale for measuring merit in handwriting, the Courtis standard tests in arithmetic, and the Hillegas scale for excellence in English composition, so they will co-operate with the music supervisors in perfecting an Earhart scale of musical taste, and a Farnsworth scale of sight singing ability.

The scale of merit in sight reading seems plausible because of its essential similarity to existing scales of ability in ordinary reading. A scale for measuring appreciation is more difficult to imagine, but I venture to hint at the lines along which such a scale will one day be constructed. Suppose we wanted to compare the efficiency in developing taste and appre-

ciation exhibited by the schools here in Lincoln and those in Madison, Wisconsin. Among the songs familiar to the eighth grade pupils of both schools are ten which these pupils would be asked to rank in order of merit. The pupils would be handed a list of the songs and told: "Today we will sing one of these ten songs. Put a figure 1 after the name of the song you would like best to sing." After each pupil has indicated his preference, independently of the others, he will be asked to put a figure 2 after the song he would like to sing next, and so on until he has put a figure 10 after the song he cares for the least of all.

But, you will object, this will not get accurately at the pupil's real enjoyment of music because that is too much interwoven with other things, such as the patriotic or sentimental character of the words; the ease or difficulty of the music; its relative unfamiliarity, and the like. Then, I say, let us control these other variable and complicating factors. Let us limit our scale on the side of subject, using only patriotic songs, and have another scale of folk songs, still another of art songs, and so on.

An ideal scale from certain points of view would be one which uses several musical settings of the same words. These different musical settings should be of different grades of musical worth, ranging all the way from the tawdry to the best.

Accurate determination of the magnitude of the steps on the scale will necessitate securing from twenty or more music supervisors or other competent judges of musical worth, several thousand judgments of relative excellence in the musical selections used. The pooling of these judgments by the appropriate statistical methods will yield a scale or series of scales which will have many valuable uses, because it will furnish an objective standard of measurement of the effects of teaching on musical appreciation.

Another sort of scale may be made up of unfamiliar music, to be presented to the children uniformly by phonographic means. After hearing two of these selections, superficially similar but differing in musical excellence, each child would be asked to express independently his real preference, by means of a vote as to which phonographic record he would prefer to have added to the school collection.

Enough has been said, I think, to bring down from the realm of the fantastically inconceivable the conception of measuring quantitatively the results of musical instruction. The very attempt to express artistic values or educational results in quantitative terms seems to some minds quixotic and absurd. But I believe that this hostility to the notion of quantitative evaluation of the results of our teaching is due rather to unfamiliarity with the idea rather than to any essential absurdity it contains. The precise details of any such method of measurement will be determined only after long and careful study and experiment. But just as surely as Professor Seashore has provided us with a technique for measuring the native ability of the singer, in accuracy of intonation, sensitivity of pitch discrimination, and so on, just so surely will he or some other psychologist-musician give us adequate standards and methods of determining the efficiency of our teaching more accurately than the unaided judgment of any one supervisor can ever do it.

President Earhart, resumes the chair and announces:

In the Duquesne Club at Pittsburgh they have a band that is conducted by a member of the Pittsburgh Symphony Orchestra. After they play the membership always like to find out how the performance was liked. They call their conductor their "Dear Teacher." Now we have a dear teacher and we wish, many of us, to know how Mr. Tomlins thinks we comported ourselves in the concert last evening and if he is satisfied with our work. I would like to have Mr. Tomlins make a few remarks upon that subject.

*Informal Remarks by Mr. Tomlins.*

Mr. Tomlins: I have been asked to give five minutes time to this subject but in consenting I said I would take ten. It won't be ten minutes but you will help me very much if you will give close attention. I wish there were time to tell you of some of the sensations which I felt at certain periods of the concert last night. There isn't time to tell that without overstepping my extended limit. I may say that there were moments when you were, I believe, inspired. I take some of that credit to myself. I am not modest, not a bit; but I wish to give my testimony to the material that I have had; not only your devotion, not only the respect you paid me, but also the generous way in which you leaders gave this, and made yourselves my servants. More than that, the power that came to all of us because we all gave ourselves to a common cause. That is the marvelous thing. Now just a word as to the program. I have to refer to that little copy. I couldn't get what I wanted and had to have them printed from their forms; but with that copy the music was very, very carefully selected; There was that great militant air of music with all its great aspirations; then that ode to music,—wasn't it wonderful? And the motet to music, and that great 43rd Psalm; then the Swaunee River, and How Can I Leave Thee? and Tenting Tonight coming down from the heavens to the earth; and then the middle scale representing the social life with hope, and the Boatman's song where the creatures of earth were without hope; the richness of the love song, the warman's song, and family life, leading almost from the cradle to the grave. And so we seemed to go through the whole gamut; you notice there were three divisions, that down in the earth, that bristling with social life and that with the life up higher.

Do you know of the fifth sunlight which has so much in its classic power is made up of seven sun-rays? Now what did we do yesterday, we had this sun-ray of one song, an entire sunlight, we went practically through all the sun rays into the little atoms which as you combined them left these sun-rays there, these different colors there. There were the blue, yellow and red and when all are combined you have the white line. I met with ray friends some of whom seem to have a greater appreciation of Brahms and Beethoven than I have, but I doubt if they have the same appreciation of this classic as I have, because I have been drawn in and I have learned my sunlight. They take it as a concert and they say, "Don't bother with the rays, give us the sunlight."

Now let me show you by the hand. The hand has been developed for 100,000 thousands of years and how does that come? First is the brawn of the hand, the mere fist; but that is a part of the life, you can't ignore it; it is nothing but the flesh of the prize-fighter or savage. Now what is



next? The palm of the hand. The hand means memory, not only flesh and blood but memory; in the brawny hand of the savage or the artisan, the artisan takes a hammer in the hand and takes the whole of it in the hand; it means more than that, it means friendship for the clasp of the hand means good will. Is that all? Take the artist; he doesn't take the body of his finger, or the painter with the brush or the moulder of the clay; the artist uses the point that is the finger (indicating). You find in the complete hand the value and use made of it and you have training, memory and spirit. The hand has developed through thousands of years, and what is in the hand is in the breath. If you will pardon me in saying in my homely way you breathe brawn into your chest and you show it upon the audience and among yourselves what you have done, now what I was thinking of was to develop your chest,—your soul—and acting on your flesh and memory.

One other thought. I have gone to the vaudeville, I am rather fond of it, I have seen a man who has spent 10 or 20 years of his life in tossing balls and balancing weights and such things and he has the greatest delicacy of movement of his hands; he has worked all through his life, he has developed his hands, because to do those things you must not only have delicacy but fineness and all that. So when we sing and get a jolt we toss the notes about as the man does the balls, the thing is to use the notes and use the full sound expression along these lines I have shown you in that program. I didn't expect to have to explain it to you, you are in the secret now; that is the secret of our success. After we sang that beautiful "Judge Me Oh God" we would have had beautiful singing, but we would not have had that wonderful singing that we got last night, which thank God is going to everyone of your cities; you may get mad at me but you can't take it out of you. Next summer when you sweat you can take that sweat out of your fingers; you can take the residue and analyze it and there will be oozing out of your fingers things that we have done this week. But if you do your duty it is there to stay.

President Earhart: The business meeting is not so large as it was yesterday, but I hope we can have a full attendance. The first matter, if my information is correct, is the complete report of our treasurer, Mr. McIlroy.

Mr. McIlroy reported as follows:\*

You will remember I announced the membership to date yesterday, I am glad to say that some others have been arriving since that time.

The cash on hand in the last report in the book of proceedings for 1915 is .....	\$389.46
Membership dues received, (we expect more by mail) Active (New) 249; Renewals 126; Associate 300; total membership 675. And the dues received.....	774.00
Books sold .....	30.00
<b>Total .....</b>	<b>\$1,193.46</b>

\*For later, complete report, see page 127.

## EXPENDITURES.

August 28, 1915, Elizabeth Casterton, delegate to National Convention .....	30.96
Dues Federation .....	3.00
Wilson Printing Company .....	6.29
Dr. Earl Barnes .....	100.00
W. P. Kent .....	23.00
P. P. Claxton .....	25.00
F. C. Blied Ptg. Co. on account book proceedings .....	200.00
(There is a balance of about \$140 to pay on this item)	
Which will be offset by Mr. Dykema's profits on the Journal.	
Postage, express, etc., incurred by treasurer since last meeting .....	12.83
C. H. Miller, typewriting .....	7.00
Elizabeth Herald .....	16.00
Simons Company, extra pages .....	8.38
Gillespie Co., programs .....	26.25
Otto Kinkeldey, N. Y. ....	115.00
Harry Porter, envelopes to place our music in.....	4.15

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Total expenses to date ..... \$577.86

Leaving a balance on hand of..... 615.60

Above accounts have been examined by me and have been found to be correct.

KARL W. GEHRKENS, *Auditor*.

Mr. Dykema: I move that the report be accepted; seconded, and declared carried.

Mr. McIlroy: Will the balance of the report be sent to Mr. Gehrken for auditing again or will the new committee handle it?

A Member: I understood that Mr. McIlroy was to be paid for his services.

Mr. Dykema: We have an item of \$50 for services for previous years, but that was done by motion, there was no salary mentioned.

President Earhart: That was not an annual salary, that was simply an amount given at that time, there is no salary attached to the office.

Mr. Coburn: I have attended these conferences every year and Mr. McIlroy has been on the job every time, I think, and the association has grown to that point where we can afford to pay him liberally for his work.

President Earhart: Yes, and I wish to add that he got out of a sick bed to come here and left illness in his home. Now we have cured him, it is true; still it is a wonder that he would come under those circumstances. But we always find Mr. McIlroy at his desk.

Mr. Gehrken: I move that the matter be referred to the Board with power to outline a policy to be pursued in the future and with power to act.

Mr. Coburn: I second the motion with instruction that the Board be liberal.

Motion put and declared unanimously carried.

President Earhart: The report from the committee on resolutions would come at this time, Mr. Coleman is chairman of that committee.

## REPORT OF COMMITTEE ON RESOLUTIONS.

Be it hereby resolved, that the most cordial thanks of the ninth annual session of the Music Supervisors' National Conference be extended to all those institutions, societies, and individuals who by their hearty co-operation, earnest support, and cordial enthusiasm have made possible the successful carrying out of all the plans for this meeting.

In particular do we extend our thanks to Mayor C. W. Bryan who so cordially welcomed us to the city; to Superintendent F. M. Hunter, of the Lincoln Public Schools for his cordial welcome and his active interest in all that pertains to our work.

To Mr. Chas. H. Miller together with the principals and teachers for the opportunities they have so generously provided for observation of the music work in the Lincoln Schools and for their highly efficient efforts in bringing to us the various groups of singers and players from the Public Schools. To the University Cadet Band, the young ladies from the University School of Music and Wesleyan University and the Hayward Community Band.

To Professor Sydney Silber, head of the Piano Department of the University School of Music.

To Professor Carl Steckelberg, head of String Department, University School of Music.

To Professor Paul W. Grumann, Director, School of Fine Arts, University of Nebraska.

To Professor August Molzer of the Molzer Violin School.

To the groups of singers from Omaha and Beatrice.

To Mr. Otto Kinkeldey, Chief of Music Department, Public Library, New York City.

To Dr. John W. Withers, Principal Harris Teachers' College, St. Louis, Missouri.

To Walter Van Dyke Bingham, Professor of Psychology and Head of Department of Teacher Training, Carnegie Institute of Technology, Pittsburgh, Pa.

To the Commercial Club who so graciously extended various courtesies.

To Professor William L. Tomlins for his inspirational address and powerful choral conducting.

To Mr. J. Riley Small who so ably accompanied the chorus.

To Mrs. Frances E. Clarke of the Victor Talking Machine Company for the arduous labor expended in listing the membership.

To Mr. F. J. Richards, Manager of the Lincoln Hotel, for his unfailing courtesy.

To the various publishers of school music material for so generously providing the leaflets used in our assembly singing.

To Mr. George W. Bonnell, City Passenger and Ticket Agent of the C. B. & Q. for the unlimited use of his automobile.

To Mr. F. C. Williams and Mr. L. E. Mumford who gave us so freely of their time and effort.

And especially to the officers of the Conference and the various speak-

ers for the excellent program provided and most especially to Mr. and Mrs. Miller for their untiring efforts in making this meeting one of such great success.

Respectfully submitted,  
J. J. COLEMAN,  
JULIET McCUNE,  
E. EUGENIE WILLETT.

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Mr. Coburn: I move that the report be adopted and the committee discharged.

President Earhart: The next matter is the report of the committee on the revision of the Constitution, Miss Shaw is Chairman and we will listen to her.

Miss Shaw: In compliance with the suggestion given by our President in his opening address your committee saw fit to recommend a change in dues so as to raise the efficiency of this organization, and take care of the matter of printing and circulating valuable matter, and other things. We must ask that you take a broad view of the situation. One section to be interpreted was that of permitting action on dues to be passed on at this meeting so we should have the benefit next year; otherwise we should not get in our additional dues until two years from now. In article 9 it states that amendments may be made in a regular business meeting provided written notice of such proposed amendment shall have been presented at the preceding regular annual business meeting.

It was said by a member of the committee that the subject of increased dues was pretty generally discussed in the conference, but this written proposed change was not presented so we must present it in a broader term if we wish to increase the dues for 1917. It has been thought by the members of the committee that it will be constitutional if a unanimous vote is secured. Section 3 says a two-thirds vote shall be necessary for the adoption of such an amendment, but if we can secure a unanimous vote for the adoption of the change in dues the committee feels that it will be constitutional if the vote is taken now.

I move that this body considers that it is acting constitutionally if a unanimous vote is secured on article 4 which relates to dues.

Mrs. Clark: I think the proper way to proceed is a unanimous vote on the waiver of a written proposition.

President Earhart: This is the first vote that demands unanimity. Motion put and declared unanimously carried.

President Earhart: Therefore, it is the sense of this Conference that we can proceed constitutionally to the consideration of the revision.

The next matter is the amount of dues; Article 1 says dues, active members shall be \$2 the first year and \$1 annually thereafter, etc., and section 3 says there shall be no dues for honorary membership.

Miss Shaw: The committee makes this report that the dues for active members shall be \$2 for the first year as it now stands,\* and \$1.50 annually thereafter, being an increase of 50 cents for renewals. And further to change section 2, to read: Dues of associate membership shall be \$1 annually.

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\*Later changed to \$1.50 by action of officers and directors

President Earhart: You have heard the revision as suggested which is an increase of 50 cents on two classes, namely, associate and active renewals annually; that is Article 4, sections 1 and 2 which the committee recommends the revision to be applied to.

Mr. Gehrkens: I move the adoption of the report, seconded by Mr. Philbrook.

Miss Shaw: This is to go into effect in 1917, the previous motions provides for that.

Motion put and declared unanimously carried.

President Earhart: There are no further revisions proposed at this time, but I think this committee found reason to suggest some other changes which would not be proper to act on without further notice, therefore, I think it would be well to make a motion to continue the committee.

Mr. Thompson: Moved that the committee be continued, and their further report be presented at their next business meeting; seconded by Mr. Cook; motion put and declared unanimously carried.

Mr. Dykema: I wish to give notice of an amendment to the constitution by the addition of a sergeant at arms. I think we have need of someone that will take charge of the door who will let people out only at proper intervals. We have suffered greatly this present session from interruptions of this character.

President Earhart: There were some other reports to come in at this time. Mrs. Casterton was a delegate and Miss Benson I think, and we should receive a report from Mrs. Casterton, and also from Mrs. Clark who was a delegate to the Federation of Women's Clubs. I expected to receive these reports before this time. I have a memorandum of both but I didn't get to notify either Mrs. Casterton or Mrs. Clark. Also there should be a report coming from Mrs. Parsons. There has been no report received from her I think.

Mr. Dykema: I think we should abandon the policy of paying the expenses of delegates to the Music Teachers National Association. We should simply have power to appoint someone who expects to attend. I think there are very few cases in which we have been benefitted.

President Earhart: I am heartily in accord with that suggestion. I think that is just action taken; I don't think there is any ruling required. Therefore, a mere expression of that sentiment is all that is needed and that can be taken under advisement against continuing the practice.

I was asked this morning about a report on a Sunday-school book for which many of us have looked for many years. You understand that last year I was not able to attend the sessions much. I was occupying Mr. Miller's position. So a great deal of the business got by me, and I haven't had time to take it off the books. Does anyone know whether there is a report to be received regarding progress on that matter?

Mr. Fullerton: I was one of the members of that committee together with Miss Eleanor Smith and Mr. Farnsworth. We worked on that for some time, and I got out of touch with Miss Smith who was the chairman of the committee. The last interview we had it was taking shape and we divided the work up. I am not prepared to give a report. Miss Smith

sent a community letter with me in regard to the matter. She practically considered the book completed, but as a committee we haven't considered it since it took its final form.

President Earhart: I heard about that book in St. Louis four or five years ago and have long expected it but it hasn't arrived yet.

There are two other matters. This morning we appointed Mr. Gordon, Mr. Miessner and Mr. Woods a committee to draw up an approved list of high school orchestra music. I would like their report if they are ready; if they are not ready now I want it ready for this afternoon's meeting. We can't, of course, get the copies of it today but those copies will be distributed through the office of the Journal by Mr. Dykema. Mr. Damrow told me if he came here there was one thing above all others to have—such a list for school orchestras. I asked my high school teachers to select some works; Mr. Woods brought on quite a list; and the three men are working on these to combine them into suitable graded lists. I think it is the intention that in another year that matter shall receive increased attention, but this small list will probably be available very soon.

There have been several comments made to me about our singing of the Star Spangled Banner that is in the printed form. The reason for our singing from it seems to be that we have the notes for it right at hand; but there has been some doubt in the minds of a few of our members who say, "Is this the approved form?" It is printed in the 18 songs for community singing and Mr. Dykema has spoken about the necessity for further work on that. We are contemplating taking that up immediately and I hope you will all understand and give the new members to understand that there has been no departure from our approval of that.

Mr. Dykema: I move that the president appoint a committee of such size as he deems advisable to get these songs for community singing along the line we have now been using. Seconded and carried unanimously.

President Earhart: I would like to appoint Mr. Dykema as chairman of that committee with power to select two assistants, whose names will be left to be announced later.

Mr. Dykema: There is one other matter, I believe part of the discussion this afternoon will include a motion to the effect that the Conference shall decide upon a list of material for public entertainments. Since there will be no business meeting following this discussion I think the president ought to have the power, if such seems the sense of this meeting, to appoint that committee. Also, that would make three committees on music material and I should say that the president ought to be in touch with the three committees. One on instrumental music; one on community singing, and one on chorus singing in the schools.

Seconded by Mr. Fullerton.

President Earhart: The motion has been made to give the president the power to appoint this third committee on the list of material.

Motion put and carried unanimously.

Meeting adjourned.

## PUBLIC PERFORMANCES OF SCHOOL MUSIC

FOURTH DAY'S SESSION

2:30 P. M. Friday

Lincoln Hotel Banquet Hall, Lincoln, Nebraska, March 24th, 1916.

Meeting called to order by President Earhart.

President Earhart: I want to announce to you that Miss Rose Yont has taken for her thesis for a doctor's degree in the University of Nebraska the subject of the "Status and Value of Music in Education." It is an exhaustive, live and up to date compendium of information; the publication has been issued only a few weeks; it can be procured from the Woodruff Press, of Lincoln, Nebraska, the price is \$1.50 in paper and \$2.00 in cloth binding.

This afternoon's session is on a very live topic. Members' questions are not always readily answered, but this is the time the Conference is to hold a discussion on such a topic, the subject is:

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### PUBLIC PERFORMANCE OF PUBLIC SCHOOL MUSIC WORK

WHY? WHAT? HOW? WHEN? WHERE?

IRVING W. JONES, The University of Wisconsin, Madison, Wis.

The purpose of placing this topic on the conference program is to open up a discussion of a question which must concern many music teachers and supervisors throughout the country. Since the performance of public school music work with all of the time and labor involved occupies so much of the attention of supervisors generally, there must be problems arising from time to time which do not have a particularly obvious answer. These performances are given with a great variety of ideals and aims, with varying successes and results; and the questions which arise may be concerned with standards, ideals, or aims, the justifiability of which might properly condition all of this work. It seems further, that this national conference might properly concern itself with the determination of such standards, for certainly the satisfaction of standards must take precedence over any other motives. If at this time, there may be set in motion some activities which will result, if not at this meeting at some later date, in an interchange of ideas and a weighing of values, the purpose of the topic will have been served.

The form in which the title of the discussion is put implies a grouping of the possible questions and problems. "WHY" opens up the large question of what ends are served, what results are achieved, how justifiable these may be, and what means may be taken to modify them. "WHAT" suggests the questions of types of performance, character of works performed, and their grouping in artistic programs which may best serve a

desirable purpose. "HOW", all questions of manner of giving performances; their formality or informality; their relationship to audiences; the matter of admissions; their social significance. "WHEN," the question of their frequency, the question involving the time element which is represented by preparation and presentation, seasons for programs, most suitable occasions. "WHERE," the question of most appropriate, suitable, or desirable places for performance. It is not possible to touch all phases of any of these questions in the time allowed for this paper. It is hoped merely to suggest principal lines of thought about each. It is perhaps quite reasonable to assume that all other questions are more or less subsidiary to the first, that of reasons for public performance. The purpose for which they are given will quite frequently determine the material, place and time of performance. This question properly decided might furnish a reasonably safe guide to many teachers, especially those who are young in the work. This provided, of course, that the teacher has a sense of the eternal fitness of things; for the purpose of these discussions is obviously not to supply intelligence but a working basis for its employment.

#### —WHY—

In attempting to determine what are proper aims for this work it will probably be worth while to consider some of those which are apparently operative in current procedure, along with some of the purposes which are quite obviously served. These aims range all the way from the naive and wholly commendable desire for self-expression on the part of the kindergarten and first grade children, to more or less vainglorious and questionable desires on the part of teachers to make a popular display of their own or their pupils' abilities, that some rather spectacular evidence may be brought to the notice of communities of the efficiency of their services. There are undoubtedly social purposes served by these performances, such as the celebration of special occasions, as holidays, of local festivities where music is employed either as an organic part of festivals, or as a bit of variety, a relief from other forms of expression. The fond parent, and the gratification of his pride in the virtuosity of his children, is in some cases an undeniable object of attention, as is the gratification of the grade teachers who have labored so long to bring about this proficiency in their children. The question of rivalry among neighboring towns or communities, whether commendable or otherwise, not infrequently gives incentive to the multiplication of efforts at performance; the raising of funds for support of activities, or the purchase of apparatus, which are not taken care of by municipal taxation is another prolific cause. Then we find, what is more to our liking, those rare cases where the performance is designed to furnish motivation for the continuance of music study, for greater interest and effort on the part of the pupils; where the public performance is designed primarily to give opportunity for the acquiring of familiarity, love, appreciation, ideals of performance, and all of those attendant attitudes towards music for which the whole field of public school music instruction is supposedly designed; and perhaps in still rarer occasions the end desired is the stimulation to the development of individual talent and increased participation in musical activities generally. These purposes and aims range all the way from the purely personal to the wholly



social and altruistic. Perhaps this is as it should be. Yet when it is a question of a personal motive the person referred to should undoubtedly be that of the young mind which is passing through the educative process in the school. Accordingly it seems but just that these motives should be weighed in regard to their contribution to the larger purposes of education generally and of public school music in particular. Those ends may properly be considered justifiable which will contribute to these educational purposes and which shall represent an economical means of their accomplishment. So evaluated they may be grouped as principal aims, and subsidiary or contributing. These principal aims appear to be those concerned with motivation, with the establishment of ideals of musical values, and with familiarity and appreciation of musical literature. The subsidiary purposes may properly be concerned with the festivities, with the celebration of holidays or other special occasions, and with the socializing element which performance of music by and for a community represents. To the degree that motives depart from serving these ends should they be considered undesirable or unjustifiable. This is not to say that such ends as the raising of funds or the display of pupils' accomplishments are in no wise commendable, but that unless they do, by the manner in which they are conducted, serve also the larger ends with good economy of time and effort, they should at least be considered questionable. Specifically then, public performance of school music work should be such that musical accomplishments and standards should be brought concretely to the minds of pupils and community, resulting in a better appreciation of musical values, of musical service, and of music as a community asset.

#### —WHEN—

Assuming that this standard be accepted the whole question of the time element may properly resolve itself into one of economy. Our public schools are today maintaining a curriculum designed to serve many phases of human activities. It makes heavy demands upon the time of both pupils and teachers. Administrative questions are continually arising as to how this time may be best distributed so that all purposes may be served. Much as the ardent music lover and teacher may deplore the fact that there are other things to be taught besides music, such of course is the fact, and music must be willing to accept its allotted share of time. Classroom procedure is designed to organize the activities of pupils and teachers for the accomplishment of very definite results. Courses of study are planned with that idea in view, and whatever the content of such courses of study, economy demands that any time consumed in such a manner that the aims of the course of study are not realized may properly be considered as wasted. Hence the amount of time devoted to any particular and individual purpose must be consistent with the accomplishment of the regular work of the course.

Now it is quite evident that there is much public performance occupying the time of pupils and teachers which will not stand such a test. Probably there are few performances given which do not represent not only an addition to, but a multiplication of, the hours of classroom work, as well as an inordinate use of the classroom time for some specific purpose. The trials of rehearsals after school hours, of nights and Saturdays devoted to

stage and dress rehearsals, of the time of parents as well as teachers devoted to the preparation of costumes and other incidentals are too well known to need repetition here. At times these rehearsals are probably conducted with manifest interest on the part of all concerned; at other times they are undoubtedly a load which saps the energies and detracts not only from the pursuit of regular curricula music activities, but from other school work as well. Only recently one of our pupil teachers was forced to decline an offer of an opportunity to participate in further practice teaching because of her agreement to assist the music supervisor in her own city a few miles away, while this supervisor was engaged in the production of an operetta. This stage performance was consuming so much of the supervisor's time that she was actually obliged to slight some of her classroom work. This appears to be radically wrong, and either the work of public performance must represent to a greater degree the actual work of the classroom, or its frequency must be curtailed. The question for discussion then is quite properly, how many performances may be given within a school year; or conversely, how may our classroom work be so adjusted that it will supply, without more than the finishing touch of dress rehearsals, considerable performance material in the course of the year. This latter phase of the question will come up for discussion again, and the time element may for the present be dismissed with the perhaps debatable proposition that only such a number of performances is justifiable as may be taken care of by the maximum of classroom work.

It is quite probably true that advantage is not sufficiently taken of many seasonal or festival occasions for the utilizing of material quite proper to classroom work. The field of music literature fitted to classroom study purposes is rich in material adapted to such seasons as Christmas and its prototype of the Winter solstice, Spring, May, Harvest and Thanksgiving, Summer and its play festivals, anniversaries of various sorts. All of these offer quite proper occasions for public performance which will serve most commendable social purposes. Song festivals of Christmas carols, such as those given at Ithaca are possible of wider and more general participation: this music as attractive to all, and full of that human and far-reaching appeal which is most desirable. The growth of pageantry in connection with the celebration of events of local history, and similar affairs of local interest is another field quite fitting for exploitation. In this is opportunity for efforts at original composition and contribution, which may become a strong stimulus to class work. The danger may lie in over-emphasizing the seriousness of a definite end—quite commendable in itself and yet more valuable from the point of view of motivation. Hence a possible basis for discussion is the probable number of these specific occasions which may properly be served in any school year.

#### —WHAT—

The question of materials to be used in public performance is such large one and perhaps involves so much the question of materials for all public school music purposes that it can only be briefly touched upon here. To start out with, would it not be reasonable to place as a criterion for all music performed its value in realizing the aims of the course of study in music? This would exclude considerable material which is now

obviously for entertaining purposes, for catering to what is supposed to be popular tastes, and also quite a bit more which is apparently used because those producing these entertainments have an altogether too limited knowledge of available material and use that which comes easily to hand. Perhaps this is too exclusive a criterion, but a very high standard should be maintained here and wherever exceptions are justifiable in terms of immediate needs, the general validity of such a criterion may not be impaired. Measuring up to this criterion all material should possess real musical values, should be such as to lead beyond the range of other types of performance open to the same auditors as are served by the schools. In other words, music which is cast in the idiom of the popular song and dance music, the music comedy, "rags" and other nefarious institutions are quite beyond the pale of the school performance. This should apply as much to instrumental performance as to that of solo or chorus work. And when we see programs, as we frequently do, given by school orchestras and bands which embrace the publications of the rag-time houses, the purposes of school music are undeniably being maltreated. At a recent high school orchestra rehearsal, which unfortunately was not supervised by any school official, the boys were attempting to fathom the difficulties of a Remick popular overture, and also a selection from Mikado. The latter they considered perhaps the acme of performance to which they might attain. It was obviously a little beyond their reach and they recognized but scant benefit in its study and consequently found only a flagging interest. The rehearsal wound up gloriously, when at the request of the trombone player they "had a little rag." A high school which is not accomplishing anything further for the benefit of its members had better not exist. The guiding hand of one who has some musical ideals and ability to present them is of course the crying necessity in that particular instance.

In this connection it is gratifying to note a program played by a high school orchestra which embraced the following numbers:

Estudiantina .....	Waldteufel
Hungarian Dance No. 5.....	Brahms
Mirella Overture .....	Gounod
Poet and Peasant Overture.....	Suppe
March and Chorus from Tannhauser.....	Wagner

Here was music which is capable of making an appeal to the young players and yet sufficiently "classical"—whatever that may mean—to justify its use. Of course not all young and small orchestras can properly handle such numbers; but for these there is considerable material now available in good arrangements, easy enough for average players, and well worth while. And you can safely figure that publishers will make additions to their catalogs as demand warrants. There is no necessity for limiting orchestral beginners to rag-time junk and other musical doggerel.

Again, the music of public performance should have significance and be appropriate to the occasion of its use. This demands that it shall be intelligible to the performer; that it shall represent a stage of music development which is commensurate with the performer's stage of appreciation; and further, it seems not too much to demand that it shall be music which is appropriate to the medium of its performance. This ideal will bring us into a consideration of some material which is being continually presented

for school purposes, which represents the questionable and seemingly misguided attempt to familiarize children, through singing, with music which was never intended to be sung. Much of this music finds its way into public programs and hence may be considered here. Is it within the range of probability that a child who sings a melody from a Brahms symphony to words from Mother Goose will thereby be any nearer appreciating the beauties of Brahms as an orchestral composer? Will he, from singing a negro lullaby to Dvorak's Humoresque think any of the more or any of the less, whichever may be the desirable thing, of that now quite popular bit of the Hungarian composer's work? Many of these pieces are mere fragments, mutilations, often a form of patch-work of detached bits put together in a more or less incongruous form, that is likely to give misconceptions of the originals. Even worse, the melodies are sometimes altered, simplified, changed in such a way that they do not properly represent the composer's work. With all the wealth of purely vocal material available why need they come to use? It seems almost as though many of our publishers and editors were inoculated with the germ of what might be called "arrangeritis". More properly this ought to be called "derangeritis"; and still more properly we ought to find some bigger germ to eat it up. There is only one remedy for it, and that is the discriminative teacher—the one who feels this element of inappropriateness and refuses to use such material. It is to be feared that many of our younger supervisors are today using this sort of stuff because they have themselves, in their own limited musical experience, been fed upon it and have never become sufficiently conscious of its incongruity.

Again, the music should be possible of adequate performance by the participants. This is only just when it is considered that one of the aims of public school music work is to establish ideals of performance as well as ideals of inherent qualities of music. This criterion will most assuredly be questioned by many who maintain that music itself, whether well performed or not, may result in appreciation of the larger things, and that for this reason many of the works of the great composers, which are quite beyond the abilities of singers and players may be attempted for themselves alone. There is doubt about the validity of this objection. If applied to the lowest grades of our schools it would mean the mere floundering of little children. It would mean that neither their ears or their voices would become trained to the niceties of perception and production. The selection of rote songs is by common consent made with this idea in mind. The same rule may properly be applied in the high school or any of the intervening grades. Furthermore, struggling with music of this type tends to bring about a feeling of incompetency and a consequent lessened interest and effort. On the contrary, works which are capable of what may be called adequate performance,—and of course by that is not meant virtuoso performance, but one which represents reasonable accuracies as to tone, and rhythm,—lead to that most desirable thing, an appreciation of one's abilities and a consequent desire to surpass present accomplishments by intensive participation. Two ends may be served then by this ideal of selection of material,—the inspirational and the appreciative. Both are properly considered of account in classroom work and for the same reason should apply to public performance.

There is one other type of material which is perhaps worth consideration here, and that is the operatic. It seems in many localities that the only real performances which receive public commendation and public support are those of some forms of pseudo music drama. Perhaps if possible support and approval is the aim and criterion of such performances, operettas and such may be held to be the consummation of desirability; but if other aims are to obtain, at least the question may be raised, "What is the operetta, and is it in itself worth while?" Undoubtedly there need be no question of the occasional combination of the dramatic and musical types of performance. Both are basic human activities and intimately associated arts. Both receive positive recognition in public school work and rightly so. But as ordinarily given, these works do not represent, quite conclusively, a good type of educative material. They always represent an inordinate amount of outside preparation and they frequently are from a musical and literary point of view, quite inclined to bring results that are the opposite of desirable. So long as public schools are working for a better appreciation of music and literature, and so long as this appreciation is gained only through acquaintance, whenever a work of a questionable quality is introduced the work of the classroom is negated.

The presence of such questionable works in publishers' lists is all too evident. Texts are frequently inane, crude, of lame verse, and maudlin themes. The music is of like quality—weak, formless melodies, the work of composers whose harmonic schemes apparently begin and end with the tonic and dominant chords, and whose rhythms, whether simple or complex are put to most inglorious shame by the appealing directness of the Sullivan operettas. We are inclined to blame the publishers. But are they wholly reprehensible? They are human, and cater to demands. Certain sections of the country seemingly have gone mad over the question of these shows. Music dealers are besought for new works. They have used up, as they express it, all of the standard works, and they are ready to accept anything that comes along. Thus we find our high school girls and boys spending hours of preparation with songs and choruses that are only a little less degrading to a sense of musical values than some of Billy Sunday's rag-time gospel songs. The day may well be welcomed when the national conference will exercise some sort of selective censorship similar to that maintained with respect to the selection of literature to be used in high school English courses. For there are, of course, works which are really valuable and which may contribute something well worth while. In this connection it might be well to include mainly those which for the most part may function in sight-reading work. Where much rote work has to be resorted to, interference with classroom results is likely to ensure. For the idea is bound to seize many young minds that the music for reading is dry and meaningless, and that which is worth while is to be had without the effort of reading. Such an idea of course, has obvious disadvantages, when it comes to sustaining interest in reading lessons.

One other objectionable feature of this form of performance is that it embraces the work of only a selected few of the students. These of course, are already the most proficient, who need the added training least. The loss to the remained of a class or group is apparent. The procedure is essentially one of the exploitation of these show pupils, and of a cram-

ning process for others. The producer loads, cocks and primes the heavy ordnance and stands ready to make a big bang from behind the scenes if it fails properly to "go off". Hence it may be that most of the benefit is derived by the producer and not by the participants. Nor is it truly representative of school work.

There is, however, perhaps another phase of the combination of dramatic and musical performance which offers a splendid solution of the problem, and that is, the festival which offers the possibilities of a combination of original work, both literary and musical. This field has been altogether too little explored by public schools. It represents a type of intimately correlated work which is prolific of results. It is within the reach of quite adequate attainment by every school system in the country, and will undoubtedly do more to realize the fundamental values of our work than many other types of performance. First of all its preparation represents a most desirable type of classroom work; and again its correlation with the work of other school departments furnishes a fine sort of socialized educational process. Those who are familiar with Percival Chubb's fine book, "Festivals and Plays" will know the principle involved and have some idea of the means of carrying it out: and those who are not, ought to be. When pupils are engaged in such a project, with each department contributing, lessons in history, language, art both constructive and decorative, music dramatics—all assume a vivified form. There is reality about it all, a living, concrete purpose, a vital problem. Intensity of interest and effort, sustained for a purpose, result. There is work for everyone—a community spirit and a co-operative effort. Do not these things imply some larger, more ideal results, in terms of personal character to be realized? Are not these things more desirable, more justifiable, than the mere performance of mere fancy-tickling tunes, or mirth-producing scenes? No doubt the apparent difficulties of this type of work have deterred many supervisors. Perhaps they are not confident of co-operation on the part of the other departments. But more probable is it that the point of view is lacking: the aim and values are only faintly realized. They are not distinguished from those of the old stereotyped "show" performance. And once the proper viewpoint is taken, and it is seen that the procedure involves not much more than the definite organization of activities now carried on in an isolated manner, most of the seeming difficulties will disappear. Is it not properly within the function of this conference to promote this sort of work? To furnish both information and inspiration to the large number of its members and co-workers who are not yet awake to its possibilities?

#### —HOW—

Undoubtedly the first question with respect to the manner of performance is that of the audience. Of whom is it composed? Why are they there? What do they expect? How much have they paid to get there, and consequently are they going to feel that they get their money's worth? Varying factors in this respect will undoubtedly bring about varying types of performance. Perhaps the subject of this discussion excludes those smaller forms of performance which are given by pupils for their associates. This type of performance represents what might be called the informal, that for which but scant stage rehearsal is necessary. Few teachers,

perhaps can be satisfied with a performance which trusts to the spontaneous immediate activity of children and cannot be induced to forego the ordeal of much drilling and practice. But it seems that there is much to be gained from this sort of performance, and that it might even perhaps be carried over to the field of performance for a wider audience. Take for instance, a Christmas festival in the small school, where pupils have in the course of their classroom work, acquired a considerable repertoire of Christmas songs. They are acquainted with some old Christmas customs. They may perhaps have read or dramatized some of the Christmas stories as part of their language work. They may have in their play, gone through with rollicking gaiety, one of the old Christmas plays, such as St. George and the Dragon. Gather them in the assembly room some afternoon. Ask them to present these songs informally; select random groups to enact the stories or the plays; trust to their spontaneity and their willingness to get into the game, and see if the results are not most satisfying. Rehearse once, if you please, the major or more elaborate part of your little festival, but leave much of it unrehearsed. On one such occasion, a young lad was asked to represent the page in the hall of an English home who was to be awakened from his slumbers by the songs of the wassail singers outside. He was given no part to speak, nor told what he was to do until the time for his entrance upon the scene. His anxiety as to how he was to perform this part was quite apparent, but in a few words he was told what to do and was pushed on to the stage, when he immediately gave a performance of pantomime which would have done credit to a mature actor who had carefully studied his part. The result to pupils of such unrehearsed performance is unquestionable. Of course, music cannot be performed without practice, but when that practice is the regular educative work of the classroom, and when the spirit of spontaneous readiness to perform has become practically a school habit then you will have the ideal type of informal performance.

And though this type of performance might in some instances be adaptable to a large public audience still of course, the formal program is that which receives most consideration. If the best results from the social or community point of view are to be gained it is undoubtedly a most desirable thing that these performances be opened to free public attendance. The work of the school is the work of the community, and is supported by them. Presentations of this work should be accordingly theirs by right, and only such extra charges are justifiable as are made necessary by expenses beyond this public support. And if we consider as an ideal that type of school performance which represents regular school work this added expense is hardly necessary. Commencement programs, holiday celebrations, local festivities, generally, would fall into this class. General school convocations, at stated intervals, may be made public by invitation to the community. There are types of performance, however, which might be placed upon a different footing. This type is perhaps well represented by the high school choral performance which embraces the work of professional soloists and professional orchestral accompaniment. This kind of performance while fairly common, in the country, probably does not realize in a great many cases, the results which might accrue. One reason for this, possibly, is the matter of choice of works to be performed. There has been some

widespread discussion of the question of appropriateness of oratorios for high school performance. Perhaps this use of the word oratorio may be construed to include all of the larger choral works. If so, probably much of the discussion is unnecessary; for there is a large field of choral music admirably adapted to high school performance, which will in no wise be detrimental to voices of the young singers. It will undoubtedly lead to increased appreciation of choral music and when accompanied by the work of artists, both as soloists and orchestral players, will serve as an inspiration for all of their lives. Whether grand opera even in its modified and denatured forms will not do as well may be questioned. At least the work should be selected with caution and discrimination, and there is further always the danger of fostering what seems to be at the present time, an American tendency to glorify opera as a type of musical performance much beyond what it deserves. And it is not necessary to enter either the operatic field or the field of elaborate, extremely modern, and difficult choral works. The list of standard works adaptable to high schools is a long one. Here, for instance, is a partial list of the works which have been produced by one high school chorus, in a city of about 25,000 population, within the past few years:

Gounod's "Gallia."

Gaul's "Ruth."

Bruch's "Fair Ellen."

Gaul's "Joan of Arc."

Dubois' "Seven Last Words of Christ."

Coleridge-Taylor's "Hiawatha" (entire trilogy.)

Gade's "Erl King's Daughter."

Goring-Thomas' "The Swan and the Skylark."

Goring-Thomas' "Sun Worshipers."

Carl Busch's "Four Winds."

Grieg's "Olaf Trygasson."

Flotow's "Martha."

These works have not been produced in this order. Ruth and Joan of Arc represented earlier efforts, and are no longer felt to be worthy of attention. Such has been the development of ideals and ambitions. And when a couple of years ago, Martha was introduced with the idea that perhaps there was a need for something in the lighter vein, as a variety from the heavier works usually performed, it brought mainly dissatisfaction, almost contempt, on the part of the chorus, and a decided remorse on the part of the director. Performances are always given with some of the leading soloists of the country—such as de Gogorza, Rio, Isobel Bouton, Werrenrath, Florence Hinkle—and with an orchestra, small but of symphony players. There have been most appreciable results in the community generally, and among the high school pupils in particular. Is it too much to assume that similar results might be more widely obtained?

Hence we might say that perhaps the most justifiable if not only type of performance for which public patronage may be demanded is one which brings into contact school forces and the work of professional artists. A fine example of this is represented by the work of Mr. Coburn in St. Louis, where choruses selected from the high schools sometimes numbering as high as 1,600 voices, work together with the St. Louis Symphony orches-



tra on a regular schedule of concerts, and demonstrations. Few cities, possibly, would be able to do as St. Louis has, that is, make these performances free to the public in some cases. It has been made possible there by the gratuitous services of the orchestral players.

One other matter perhaps deserves attention in this connection, and that is the construction of programs. This is considered to be an art, perhaps a gift, but its elements at least are capable of acquirement on the part of all teachers. Some programs, however, seem to be quite the negation of the program making art. When a chorus for instance, gives a very much mutilated version of the chorus parts of "Martha," Strauss' "Blue Danube Waltz," and Gounod's "Gallia" sandwiched in between, one may well question the taste exhibited. Or when a school program puts Tannhauser, the Raymond overture, Remick's "Hits of 1915," the St. Cecilia Offertory, Gypsy John, The Redemption Hymn, and Gounod's "Gallia" in juxtaposition, a similar mental state may ensue. How much better is the orchestra program quoted above. A program should have unity and coherence, should be in itself an artistic whole. To be sure, it should have variety, but only as a fine composition has variety within its unity. Incongruities should not be tolerated. One practice in particular should be discountenanced—that of attempting to make a program of a number of types of composition, individually calculated to appeal to the separate levels of taste represented by the audience. This is comparable to the old-fashioned "shot-gun" physician's prescription aimed to hit all of the patient's symptoms individually, and in reality never striking a bull's-eye. Such a program is incongruous, it frequently will be so felt by an audience, and the net result is bound to be that all the contrasting elements will suffer from the juxtaposition. Let no such scheme be trusted. Try its opposite fairly, and see if results are not more satisfying. Perhaps one solution lies in the idea expressed in the announcements of a new chorus book, where the publishers naively state that teachers who use the book "will have no occasion to look elsewhere for music for exhibition purposes, for in all music they will be able to find nothing more attractive than the selections in this book." A safer and probably more effective remedy is a wide acquaintance with available compositions and more thought on their combinations.

#### —WHERE—

The question of place is perhaps a minor one, and in many cases is a matter of local necessity. Communities are not always supplied with a sufficient number of auditoriums so that much of a choice can be made. But one fundamental consideration may well be borne in mind—that the enjoyment of the performance; that its nature and appearance shall not be such that one is distracted or discomfited. And if there is no such place available, all the more need for accentuating a demand for it by public appeal. May not school performances perhaps do for good halls something similar to what automobiles have done for good roads?

Undoubtedly many community purposes are best served by the availability of school houses for various purposes. Certainly school performances should feel more at home there. Both formal and informal events need the atmosphere which may be found there. The growing appreciation of this fact, as shown by the increase in school house facilities makes

unnecessary here anything more than a passing word of commendatory comment. In the absence of school halls, there is frequent recourse to the town opera house. And as found in the average smaller community—and all too frequently in the large ones—this represents a poor sort of place. It is usually dirty beyond endurance; it has a low sort of atmosphere, particularly among the stage hands; it is positively an undesirable place for children to appear. No one need deny that these things are unnecessary but it cannot be denied that they exist. Perhaps a school effort can do something to improve the situation. If so, well and good; but otherwise, better keep the boys and girls and their music on the outside.

And in looking for suitable places, one in particular should not be overlooked—and that is the great out-of-doors. No matter in what climate you live there are many possibilities, from the playground in summer to carol singing at Christmas. The pageant and the festival lend themselves especially to out-of-door performance, and further present the true aspect of folk or community participation. Possibly no other type will so well realize social values.

### CONCLUSION

In conclusion perhaps we may summarize briefly by calling attention to the following "don'ts" with corresponding "do's,"

*Don't:—*

- forget the true function of public school music and its performance.
- confuse personal ends with fundamental values.
- be too ready to do what your neighbors do.
- take the first composition that comes along.
- sacrifice educational values for spectacular effects.
- sacrifice for popular appeal.
- overdo anything.
- forget that performance is for the performers, and not for the performers for performance.
- go into the show business.

*Do:—*

- put your ideals above whim or prejudice.
- broaden your acquaintance with music literature and artistic programs.
- be socially minded, rather than egotistic.
- put music on an educational basis, not that of a superficial accomplishment.
- be true to your ideals.

President Earhart: I want to hear from one person in closing this conference. You have just heard the Ten Commandments and we should have a discussion of them, and Mr. Dykema, your new president, will lead in the discussion. I will now turn the meeting over to Mr. Dykema.

Mr. Dykema: This is quite a surprise to me, the paper has so many points that we ought to discuss; so I will say only one or two things.

There seem to be a great many ideas about what we ought to do next year and many have been kind enough to tell me something about them and I shall transmit them to the Executive Board.

The second thing is that we aim to get in touch with a great many

more supervisors. Fortunately we have been assisted by means of a larger attendance, and by appointing the three committees for distributing the lists of materials. We also want to put into effect that thing mentioned in the two last successive numbers of the Journal, namely: The committee of 48 with one person in each state who shall see that we have the names of every individual in every state who ought to be in touch with our association. I want you to help me with that before you go away; I want each one of you to take a scrap of paper and write out the name and address of every person you think will be an excellent person to represent your state.

Aside from these one or two statements I have made I have one other thing to say, that is that we have had some excellent things in this association, not only here but in Pittsburgh, in Rochester, and in Minneapolis. That is as far back as our written records go; these reports cost \$1 each and can be procured from our Treasurer. I hope each of you will secure copies not because we need the money, but because we want each member to have a copy. Will you not each see that your librarian puts copies in your library? Some of you will want them for your own use. There are some volumes here for each of the last three years, and if you are new members you can get them from Mr. Miller for \$1 apiece.

These are the only things I have to say except to mention the amount of labor and strength it has cost our President, Mr. Earhart. He has had his heart and mind upon this work, trying to do the best things for the Conference; it has been one of my greatest pleasures to have the opportunity of working with him; and if I can do what he has done and have my mind as open to suggestion as he has been this year, I am sure the next Conference will be a decided success.

President Earhart: It was my intention that Mr. Dykema was to take charge of the meeting and hold such a discussion of the paper presented by Mr. Jones as he wished; Mr. Dykema will also speak of the committee for the purpose of perfecting an organization along the line of unison in Mr. Jones' paper, that will come through Mr. Dykema as president.

Mr. Miller: Announced a called meeting of private teachers of music for the purpose of perfecting an organization along the line of unison in teaching methods, this meeting to take place immediately.

President Earhart: I just want to tell you that to be president of this association is not merely the great responsibility it carries but is a work that anyone should be willing to undertake almost with a spirit of consecration. It is growing to a point of power and brilliance of accomplishment unthought of. Mr. Dykema said I was open to suggestions—I needed them; I don't know whether any more than anyone else or not, but the president wants to keep in touch with the thousands of suggestions. I want to say that it has been a pleasure work in conjunction with Mr. Dykema and Mr. Miller; most of the preparation of this program has been in their hands through me, and I feel grateful for the unfailing help and cordiality and reasonableness which prompted us to come here without sacrificing the interests of the association. And I wish to tell you how much I appreciate the honor to be with the meeting this year; and to say on your behalf that we will all have to help our present officers to the limit either as state chairman or in whatever way it comes to us.

Adjourned sine die.

# PROGRAMS OF CONCERTS

## CONCERT BY BANDS AND ORCHESTRA

High School Auditorium, March 20, 1916, 8 P. M.

"Gypsyland March" ..... Victor Herbert  
 Overture "Golden Crescent" ..... Bayer  
     Hayward Band (organized 1915)  
     Victor Maul, Director

Overture "Poet and Peasant" ..... Suppe  
 "The Wedding of the Rose" ..... Jessel  
     Lincoln High School Band  
     W. L. Greenslit, Director

March "Nibelungen" ..... Wagner  
 "Unfinished Symphony" (First Movement) ..... Schubert  
     University Cadet Band

C. B. Cornell, Ph. D., Conductor

D. T. Lane, Cadet Captain

Overture "Lohengrin" ..... Wagner  
 "The Beautiful Blue Danube" ..... Johann Strauss  
 Selections from "Faust" ..... Ch. Gounod  
     Lincoln High School Orchestra  
     Carl Steckelberg, Conductor

## PART II.

### "TRIAL BY JURY"

Performed by the High School Chorus and Orchestra

Trial by Jury, like the other Gilbert and Sullivan operas, is intended to caricature the English social and governmental system. Many reforms were brought about largely through these operas. What Dickens did through his novels, Gilbert and Sullivan accomplished through their operas. This one in particular deals with the English jury system.

### CAST OF CHARACTERS.

Judge ..... George Lessenhop  
 Counsel ..... Harold Lemberger  
 Usher ..... Dwight Williams  
 Defendant ..... William Moran  
 Plaintiff ..... Exie Burgess  
 Foreman of Jury ..... Richard O'Neil  
 Brides Maids ..... Ellanor Seymour, Frances Burgess,  
     Edna Silsbee, Marie Movius, Gladys Hallett

Staged under the direction of Mrs. F. O. Burgess

C. H. Miller, Director

Ralph Fell, Stage Manager—Verne Jenkins, Electrician

## CONTEST OF THE NATIONS

## Operetta with Dances

City Auditorium, March 21, 8:00 P. M.

Libretto .....	Frederick H. Martens
Music .....	N. Clifford Page
Soloists and Orchestra .....	Senior High School
Chorus .....	Junior High School
Mr. Charles H. Miller .....	Director
Miss Lucy M. Haywood .....	Accompanist
Miss Margie Richards, Mr. Ralph E. Cowan.....	Directors of Dances
Miss Martha Pierce.....	In Charge of Costumes and Decorations
Prof. Robert D. Scott.....	Stage Director

In order to settle a dispute of long standing, as to which nation excels in singing, dancing or picturesqueness, a contest has been arranged in which representatives of the different nations compete for the award of honor. This contest is presided over by the Spirit of Fair Play, assisted by Lady Utopia acting in the capacity of forewoman of a Jury composed of non-contestants.

## PROGRAM BY VISITING CHORUSES

Lincoln Hotel

## HIAWATHA'S WEDDING FEAST

Henry W. Longfellow—S. Coleridge-Taylor

Given by the Choral Union, Central High School, Omaha, Nebraska

Mr. Lynn Sackett .....	Soloist
Miss Eunice Ensor .....	Directing
Miss Perl Minick .....	Accompanying
Mr. Dwight A. Chase.....	Manager

## VISITING CHORUSES

Beatrice, Nebraska, High School

Mr. E. C. Tillotson, Conductor

a. Vocal harmony class .....	
b. As Pants the Hart.....	
The Miller's Wooing .....	Fanning

## GIRLS' GLEE CLUB

Central High School, Omaha, Neb.

Miss Fannie Arnold, Director

Murmuring Zephyrs .....	Jensen
In the Canoe .....	Grieg
Sanctus .....	Gounod
Lullaby from Jocelyn .....	Godard
Will o' the Wisp .....	Cherry

## PROGRAM OF SONGS GIVEN BY THE GRADES I, II AND III.

City Auditorium

Mr. C. H. Miller, Director

Slumber Boat .....	Gaynor
Sandman .....	E. Smith Primer
Twelve Songs from "Art Songs for Children" .....	W. Otto Meissner

*Grade IV.*

Man in the Moon.....	E. Smith, Book II.
Morning Song .....	E. Smith, Book II.
Railroad Train, Lyric .....	Music Reader, No. 1
Into the Country, Lyric.....	Music Reader No. 1
Where the Flag is Full of Stars.....	Vandyke-Miles

(Ladies' Home Journal, Sept., 1911)

*Grade V.*

Spring Gladness .....	Eleanor Smith Music Reader No. 3
Spring Song .....	Mendelssohn

*Grade VI.*

To Thee O Country.....	New Educational Music Reader
Woodland Rose .....	New Educational Music Reader

*Grades VII and VIII.*

Massa's in the Cold Ground .....	Laurel Music Reader
Merry Life .....	Laurel Music Reader
Last Chord .....	Laurel Music Reader

## A CHORAL CONCERT

By the Members

of the

NATIONAL CONFERENCE OF MUSIC SUPERVISORS

In the City Auditorium,

Lincoln, Neb.

Thursday Evening, March 23, 1916.

## PROGRAM

1. Milton's Ode to Music .....*Dr. C. H. Parry*
- 2 a. A Hope Carol .....*David Stanley Smith*  
b. The People's Anthem .....*Carl Engel*
- 3 a. Who is Sylvia? .....*Schubert*  
b. Freedom, Our Queen .....*Parker*
- 4 a. Spring Song .....*Coenen*  
b. Blow, Bugle, Blow .....*Hadley*
- 5 a. Bells of St. Michael's Tower .....*Stewart*  
b. Volga Boat Song .....*Russian*
- 6 a. Sands of Dee .....*Macfarren*  
b. Hunting Song .....*Benedict*
- 7 a. Oh, My Luve's Like a Red, Red Rose.....*Garrett*  
b. Two Lovers .....*Hecht*
8. Judge Me, O God, Psalm (XLIII) .....*Mendelssohn*

## COMMUNITY SINGING

- |                             |                           |
|-----------------------------|---------------------------|
| a. Swanee River             | c. Love's Old, Sweet Song |
| b. How Can I Leave Thee?    | d. We're Tenting Tonight  |
| e. The Star Spangled Banner |                           |

William L. Tomlins, Conductor

James Riley Small, Accompanist

## Report of Treasurer

1915.

## INCOME.

June 15—Cash on hand ..... \$389.46

1916.

July 15—Membership dues—

Active (renewal) .....	205	205.00
Active new .....	281	562.00
Associate .....	300	150 00

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786

Books sold ..... 36.00

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Total ..... \$1,342.46

1915.

## EXPENDITURE.

July 23—W. P. Kent, Pittsburgh address .....	\$23.00
Aug. 28—Elizabeth Casterton, delegate M. T. N. A.....	30.96
Oct. 8—Federation Music Clubs dues .....	3.00
Oct. 8—Wilson Printing Co. ....	6.29
Nov. 3—Earl Barnes, Pittsburgh address .....	100.00
Nov. 21—P. P. Claxton, Pittsburgh address .....	25.00

1916.

Feb. 11—F. C. Blied Printing Co., account proceedings.....	200.00
Mar. 22—Postage, express, etc., to date .....	12.83
Mar. 22—R. H. Gillespie, printing programs .....	26.25
Mar. 22—Harry Porter, envelopes for music .....	4.15
Mar. 22—Hotel expense, account Speaker .....	5.50
Mar. 22—Otto Kinkeldey, Lincoln address .....	115.00
Mar. 24—Elizabeth Herald, membership cards and badges....	16.00
Mar. 24—C. H. Miller, typewriting .....	7.00
April 10—Minor S. Bacon, stenographer .....	70.00
April 10—Wilson Printing Co. ....	4.75
April 10—W. L. Tomlins, Lincoln meeting .....	60 00
April 10—C. H. Miller, postage, telegrams, etc.....	19 20
April 10—Loeb & French, concert expense.....	9.00
April 19—F. C. Blied Printing Co., balance due .....	154.08
April 19—W. Van Dyke Bingham, Lincoln address .....	80 00
April 19—John W. Withers, Lincoln address .....	38.71
June 6—Hannah Morgan, typewriting .....	2.00
July 15—Postage on books, postcards, etc. ....	6.95
July 15—James McIlroy, Jr., honorarium (by action of conference .....	50 00

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\$1,078.05

Cash on hand ..... \$264.41

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\$1,342.46

McKeesport, Pa.

JAMES MCILROY, *Treasurer.*

The above account has been examined by me and found to be correct.

K. W. GEHRKENS.



# Financial Report of Editor of Journal

(Music Supervisors' Journal.)

1915—1916.

## RECEIPTS.

### *I. Cash on Hand*

September 1, 1915, Balance from 1914—1915..... \$45.55

### *II. Advertisements*

19 ads—September ..... 298.00

19 ads—November ..... 294.50

19 ads—January ..... 301.00

17 ads—March ..... 264.50

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\$1,158.00

### *III. Subscriptions*

Gow—\$1.60; News Agency—\$.35 ..... 1.95

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Total receipts ..... \$1,205.50

## EXPENDITURES

### *I. Printing and Mailing*

September, 1915, 6,000 Journals ..... 235.98

November, 1915, 6,000 Journals ..... 227.15

January, 1916, 6,000 Journals ..... 231.68

March, 1916, 6,000 Journals ..... 223.61

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\$918.42

### *II. Office Expenditures*

Postage ..... 42.60

Telegrams ..... 20.77

Help ..... 46.78

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\$110.15

### *III. Conference Expenses*

1,500 programs, Lincoln meeting ..... 12.08

10,000 letterheads for officers and advisory council ..... 42.56

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54.64

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Total expenditures ..... \$1,083.21

### *IV. Balance*

August 1, 1916, cash on hand ..... 122.29

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\$1,205.50

Madison, Wis.

Examined and found correct.

PETER W. DYKEMA, *Editor.*

KARL W. GEHRKENS, *Auditor.*

# List of Members

## ACTIVE—NEW.

- Ackerman, Elizabeth ..... Adams, Neb.  
 Adams, Florence ..... 627 S. 11th St., Lincoln, Neb.  
 Aeilts, Johanna Amelia .... Little Rock, Iowa.  
 Allen, Mattie ..... 334 N. 13th St., Lincoln Neb.  
 Anderson, Luella ..... 2307 S. 33rd St., Omaha, Neb.  
 Anderson, Myrtle ..... Hardy, Neb.  
 Anderson, Ruth Matilda ... 720 W. 23rd St., Kearney, Neb.  
 Annas, A. N. .... Northern Ill. State Normal School, De Kalb  
 Anthony, Virginia ..... Polo, Ill., Box 598.  
 Arnold, Fannie ..... 4930 Cummings St., Omaha, Neb.  
 Armitage, M. Teresa ..... 2972 Prairie Ave., Chicago, Ill.  
 Artz, Louise ..... Malvern, Iowa.  
 Auble, Roxy ..... Ord, Neb.  
  
 Baier, Alma ..... 3211 Harper St., St. Louis, Mo.  
 Baird, Sadie ..... 1 Melick Court, Lincoln, Neb.  
 Bake, Lillian E. .... The Merriam, Omaha, Neb.  
 Baldwin, Helen ..... Iowa City, Iowa.  
 Barker, Edith Phelan ..... 409 1st St., East, McCook, Neb.  
 Barger, Celene Virginia .... 322 N. Marion St., Ottumwa, Iowa.  
 Bargey, M. Rosemonde .... 1601 R. St. Lincoln, Neb.  
 Barnes, Amy ..... Redwood Falls, Minnesota.  
 Barnes, Edwin N. C. .... Central Falls, R. I.  
 Beall, Annie Marie ..... 940 Olive St., Denver, Colo.  
 Beers, Edith M. .... Knox, Ind.  
 Beery, Leon F. .... 526 W. Chicago St., Elgin, Ill.  
 Bell, Harriet C. .... Nebraska City, Neb.  
 Bell, Jane Tweed ..... Tarkio, Mo.  
 Best, Florence Cooper ..... 225 Lowell St., Ironwood, Mich.  
 Bivins, Alice E. .... 117 Huron St., Ypsilanti, Mich.  
 Blake, Margaret W. .... 6815 Jeffrey Ave., Chicago, Ill.  
 Booth, Anna ..... Peru, Neb.  
 Bradwell, Pauline ..... York, Neb.  
 Brouwed, Herman J. .... 1013 Woodward Ave., Detroit, Mich.  
 Brown, Obara ..... 520 Elm St., Atlantic, Iowa.  
 Brumund, Lina A. .... 817 Oneida St., Joliet, Ill.  
 Burkhard, Julia Luelle .... Trinidad, Colo.  
 Burrows, Margaret ..... 1435 N. St., Lincoln, Neb.  
 Butcher, N. E. .... Lincoln, Neb.  
 Butler, Henry M. .... St. Louis, Mo.  
  
 Cannon, Elizabeth ..... Minneapolis, Kansas.  
 Carlson, Fritz Al. .... 425 N. 15th St., Kansas City, Kans.  
 Carmichel, Elizabeth ..... Fort Dodge, Iowa.  
 Carson, Cleva J. .... Clarinda, Iowa.

- Carter, Mrs. Helen Hyde...Hotel Mounett, Evanston, Ill.  
 Chapman, Grace .....Aberdeen, S. D.  
 Chatburn, Mary Frances ..Tecumseh, Neb.  
 Coleman, J. J. ....Wayne, Neb.  
 Collings, Ida .....1608 E. St., Lincoln, Neb.  
 Cook, I. Milton .....1917 Adelicia St., Nashville, Tenn.  
 Corkins, Lorette .....Box 536, Corning, Iowa.  
 Corbin, J. Belle .....1701 D. St., Lincoln, Neb.  
 Cosgrove, Bertha .....Watertown, S. D.  
 Cox, Grace .....Dell Rapids, S. D.  
 Cramblet, Mabel .....Muskegon, Mich.  
 Crane, Florence A. ....Calumet, Mich.  
 Crane, Julia Esther .....Burlington Junction, Mo.  
 Crockett, Bessie M. ....Wayne, Neb.  
 Cuba, Lillian .....Schuyler, Neb.  
 Cunningham, Mildred .....Cambria, Wis.  
 Currier, Helen .....3213 Dupont, Minneapolis, Minn.  
  
 Davidson, Charlotte M. ....Villisca, Iowa.  
 Dege, Marie Margaret ....611 S. 18th St., Lincoln, Neb.  
 Dendinger, Veronica .....The Orlo, Lincoln, Neb.  
 Denues, John .....438 Lincoln St., York, Pa.  
 Dick, Margaret .....Kearney, Neb.  
 Dickerson, Olive .....224 E. 19th St., University Place, Neb.  
 Dilley, Ruth V. ....Friend, Neb.  
 Dodd, Jessie .....Charles City, Iowa.  
 Dougall, Hugh W. ....219 4th Ave., Salt Lake City, Utah.  
 Dunham, C. S. ....Boulder, Colo.  
  
 Eberhardt, Vera .....Salina, Kan.  
 Edmonds, Lida M. ....420 S. 2nd St., Elkhart, Ind.  
 Elrod, Nelle .....Salena, Kansas.  
 Embs, Anton H. ....319 E. 9th St., New Albany, Ind.  
 Erickson, Gail .....828 Railroad Ave., Lead, S. D.  
  
 Fairchild, Carrie .....4102 Davenport St., Omaha, Neb.  
 Farmer, Gwendolyn .....Vandalia, Ill.  
 Fehlwani, Anna .....R. F. D. No. 4, Lincoln, Neb.  
 Finch, Juanita .....2305 S. 32nd St., Omaha, Neb.  
 Flanagan, Florence A. ....2216 Carey Ave., Cheyenne, Wyo.  
 Foster, Mrs. Cora .....Bolivas, Mo.  
 Franklin, Inez C. ....215 W. Armour, Kansas City, Mo.  
 Frazier, Annetta .....112 Union St., Wishawaka, Ind.  
  
 Galbraith, Susan .....Wymore, Neb.  
 Gelhaar, Mrs. Inez .....2767 California Court, Lincoln, Neb.  
 Gilbert, Alice M. ....State Normal School, Valley City, N. D.  
 Gildemeister, Louise M. ....3745 Sheffield Ave., Chicago, Ill.  
 Gillogly, Mary Ferne .....Newman, Ill.  
 Gordon, Ferne L. ....Perry, Iowa.  
 Garten, Ethel M. ....Albion, Neb.  
 Graurer, Marie .....Marysville, Kansas.

Graves, Eva B. . . . .Wayne, Neb.  
Green, Bertha L. . . . .2501 R., Lincoln Neb.  
Green, Dorothy . . . . .2501 R., Lincoln Neb.  
Grim, Walter P. . . . .Davenport, Neb.

Hahn, Anna . . . . .122 N. 25th St., Lincoln, Neb.  
Hansen, Agnes G. . . . .Minden, Neb.  
Hargett, Mrs. A. J. . . . .Arapahoe, Neb.  
Hayes, Winnifred . . . . .Chisholm, Minn.  
Hays, Helen . . . . .Missouri Valley, Iowa.  
Haywood, Lucy M. . . . .719 S. 16th St., Lincoln, Neb.  
Heald, Mrs. Alberta . . . . .Shenandoah, Iowa.  
Heath, Agnes C. . . . .Board of Education, Chicago, Ill.  
Henry, Lena . . . . .529 S. 27th St., Lincoln, Neb.  
Henry, Mabelle . . . . .1201 Lincoln Way, La Porte, Ind.  
Hess, Caroline . . . . .Conjdon, Iowa.  
Hilton, Edna . . . . .837 N. 26th, Lincoln, Neb.  
Hixon, Helen . . . . .318 E. Clark St., Crown Point, Ind.  
Holden, Mrs. Mercedes . . . . .850 Wilson Ave., Chicago, Ill.  
Hooper, Gladys E. . . . .122 W. 24th St., Cedar Falls, Iowa.  
Howard, Genevieve . . . . .Ashland, Neb.  
Howe, Josephine . . . . .Buffalo Center, Iowa.  
Hughes, Anne . . . . .403 Metropolitan Music Bldg., Minneapolis, Minn.  
Hughes, Lulu . . . . .College View, Neb.  
Hult Effie . . . . .University Woman's Bldg., Lincoln, Neb.  
Humphrey, Jessie J. . . . .Aberdeen, S. D.  
Hunter, Grace K. . . . .1002 Elm Ave., Norfolk, Neb.  
Hunter, Fred M. . . . .City Hall, Lincoln, Neb.  
Hutton, Mrs. Martha . . . . .3212 Vine St., Lincoln, Neb.  
Huston, Ella M. . . . .820 W. 3rd St., Grand Island, Neb.

Jackson, Mabel . . . . .3343 T. St., Lincoln Neb.  
Jackson, Mary F. . . . .1546 E. St., Lincoln, Neb.  
Jackson, Mayme . . . . .3343 T. St., Lincoln, Neb.  
Jamieson, Rhoda . . . . .Reading, Kansas.  
Jeffrey, Agnes U. . . . .329 W. 7th St., Auburn, Ind.  
Johnson, Wallace L. . . . .409 Blaine St., Holdrige, Neb.  
Johnston, Gertrude . . . . .St. Louis, Mo.  
Jones, Ethel . . . . .Auburn, Neb.  
Jones, David . . . . .Seward, Neb.  
Jones, Irving W. . . . .15 Music Hall, Madison, Wis.

Kanagy, Lulu . . . . .5764 E. Michigan St., Indianapolis, Ind.  
Keefer, Pearl . . . . .University Place, Neb., 204 W. 18th St.  
Keerl, Letty Ellen . . . . .Clear Lake, Iowa.  
Keller, E. K. . . . .E. C. State Normal, Ada, Okla.  
Kendel, J. C. . . . .1016 16th St., Greeley, Col.  
Kennedy, L. Belle . . . . .1032 Ky. St., Lawrence, Kansas.  
Kenyon, Harriet O. . . . .New Hampton, Iowa.  
Kimball, Elizabeth M. . . . .c/o American Book Co., Chicago, Ill.

- Kimmel, Elizabeth .....Goodland, Kansas.  
 Kite, Florence .....Fairmont, Neb.  
 Klein, Fairy .....College of Applied Science, Nelson, Neb.  
 Knutzen, Agnes .....Kearney, Neb.  
 Knutzen, Harriet .....Kearney, Neb.  
 Koch, Elsie L. ....219 W. 18th St., University Place, Neb.  
 Koch, Lillian .....West Point, Neb.
- Lafferty, Gertrude .....1234 K St., Lincoln, Neb.  
 Lawson, F. Marion .....302 S. Prairie St., Whitewater, Wis.  
 Lindlay, Mary C. ....Paoli, Ind.  
 Lovell, Norman E. ....1325 Broadway, Paducah, Ky.  
 Luce, Mrs. Elizabeth .....Bethany, Neb.  
 Lutton, Chas. E. ....Steinway Hall, Chicago, Ill.
- Marsh, Beatrice .....4200 E. Douglas Ave., Wichita, Kansas.  
 Marshall, Elsie S. ....Rapid City, S. D.  
 Martin, Ruth .....Kearney, Neb.  
 Mason, Delvine .....610 W. Chicago St., Elgin, Ill.  
 Mattison, Helen U. ....1911 Harlan, Falls City, Neb.  
 Maxwell, Alice E. ....Arlington, S. D.  
 Mead, Ethel .....Blair, Neb.  
 Meek, Eva .....170 N. 8th St., Laramie, Wyo.  
 Merrill, Lena .....916 S. 14th St. Lincoln, Neb.  
 Miller, D. May .....Elk Point, S. D.  
 Miller, Frances Neff .....Groton, S. D.  
 Miller, Pearl B. ....3300 T. St., Lincoln, Neb.  
 Moore, Texa L. ....1624 M. St., Lincoln, Neb.  
 More, Grace Van Dyke ....107 N. Jefferson St., Wellington, Kansas.  
 Morgan, Mrs. Mae Street...Plattsmouth, Neb.  
 Morgan, Russell V. ....2237 Sherman Ave., Evanston, Ill.  
 Morrill, Emma .....719 S. 16th St., Lincoln, Neb.  
 Morrison, Myrtle B. ....Humboldt, Neb.  
 Morrow, Zelda H. ....2210 15th Ave., Central City, Neb.  
 Mossman, Isabelle .....323 N. Main St., Princeton, Ind.  
 Mumford, Grace C. ....36 and Sheridan Blvd., Lincoln, Neb.  
 Mumford, L. E. ....36 and Sheridan Blvd., Lincoln, Neb.  
 Murphy, A. Aurelia .....712 Ellis St., Ypsilanti, Mich.  
 McAdams, Mrs. Ivy N. ....316 E. 7th St., Sedalia, Mo.  
 McBride, Maude .....Lincoln, Neb.  
 McCracken, Lillian .....Boulder, Col.  
 McBurney, Della E. ....319 W. 17th St., University Place, Neb.  
 McCoy, Helen .....Kearney, Neb.  
 McCrystal, Mrs. Sadie ....609 S. 14th St., Lincoln, Neb.  
 McCully, Allene .....Columbus, Neb.  
 McFarlane, Gladys .....Kempis Apts., Spokane, Wash.  
 McKay, Mary .....Red Oak, Iowa.  
 McKnight, Ina .....Parsons, Kansas.  
 McPhee, Clare .....B 2 The Orlo, Lincoln, Neb.

- Nelson, Naomi .....Genoa, Neb.  
 Newton, Mrs. Maud B. ....53 E. Church St., Adrian, Mich.  
 Oliver, Minna Mary .....Hotel Keene, Omaha, Neb.  
 Olsen, Harriet .....6934 Sheridan Road, Chicago, Ill.  
 Orr, Harry E. ....Lincoln, Neb.  
 Ovenden, Amber .....224 E. 19th, University Place, Neb.  
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